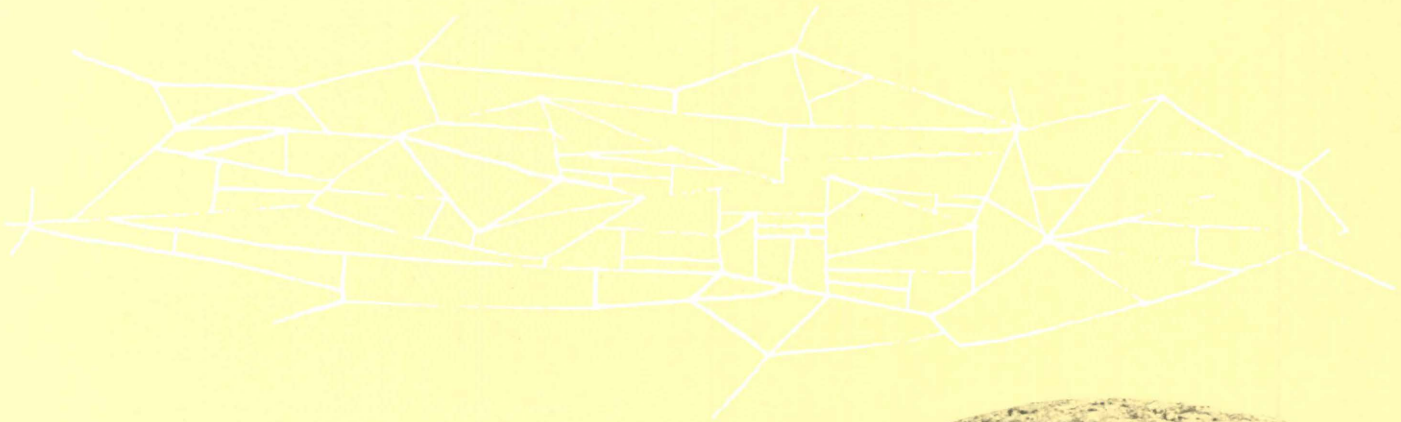
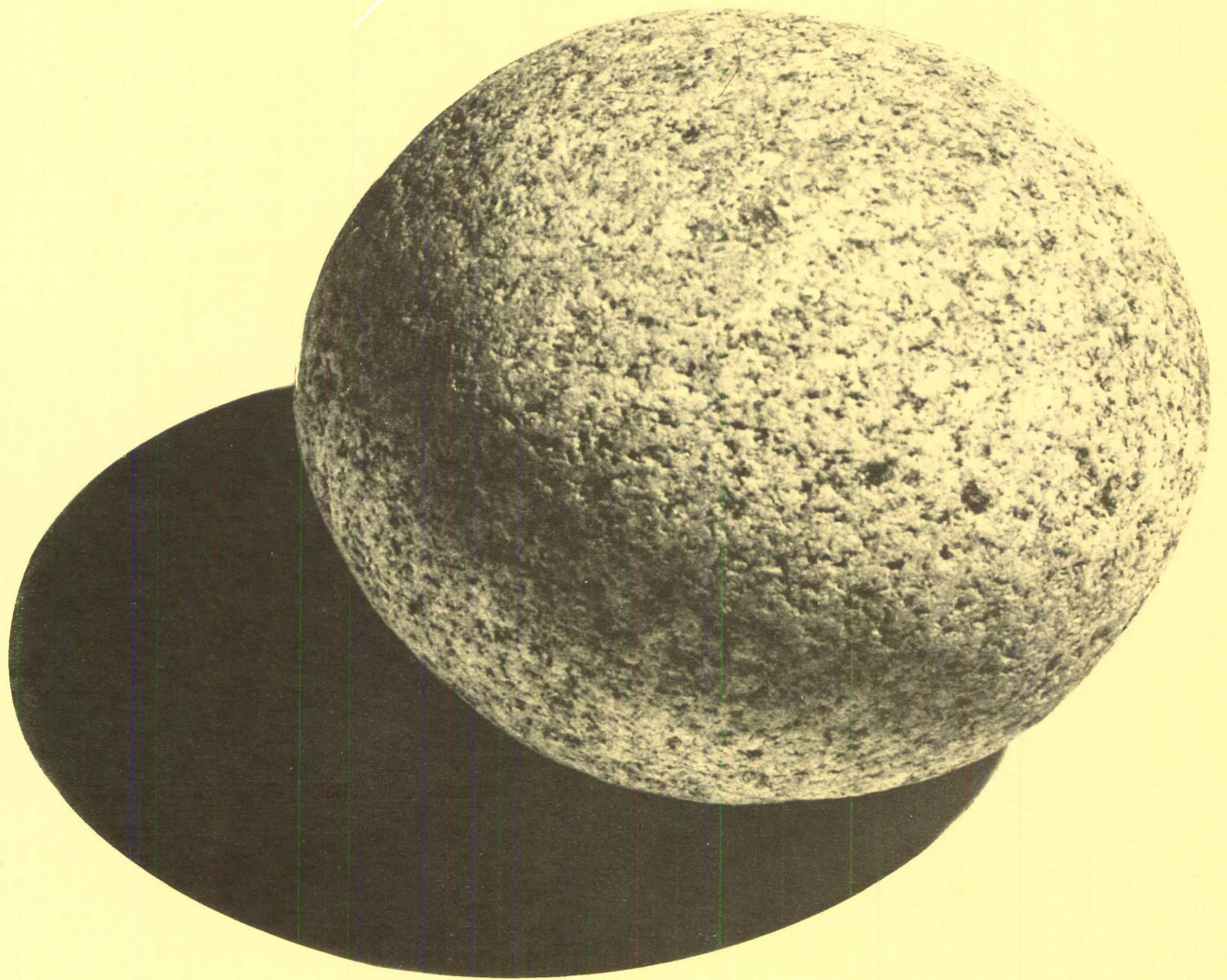


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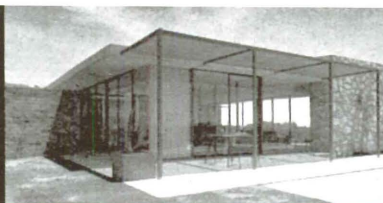
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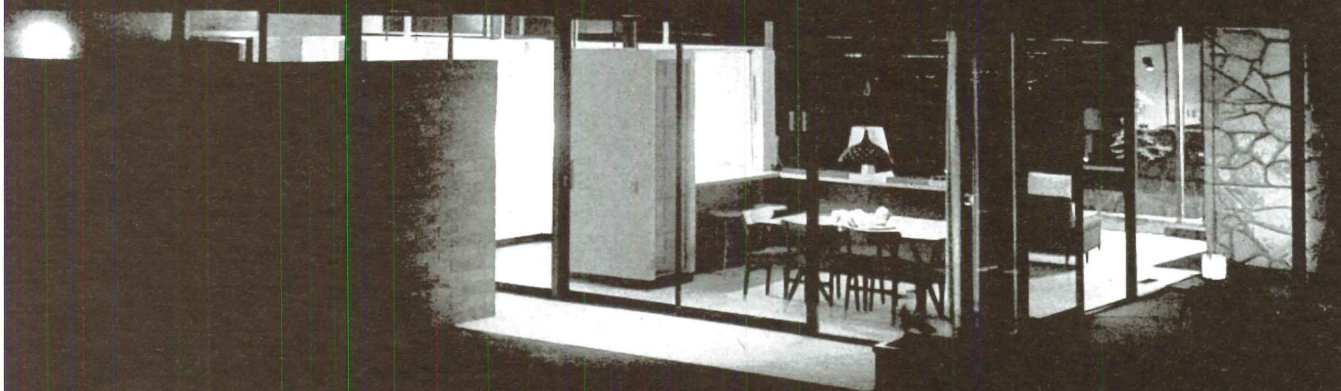


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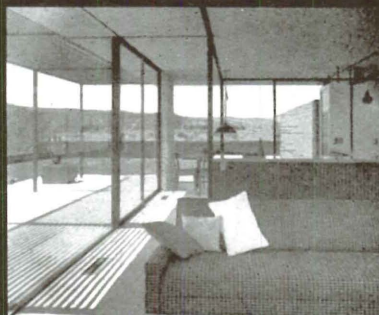
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FROM OUR SCRAP-BOOK: ITEM NO. 2



"Consequences of listening to a Tannhaeuser performance"

was the title of this cartoon which Cham drew for the Parisian 'Journal Amusant,'—at the height of the battle over Wagner's music. Today, the caption might well read "Consequences of an evening spent with a tin-ear." You probably know the type we mean—gullible meters, fiddlepins, bumble-irons and other contraptions, a real Rube Goldberg, strung out all over the living room. But the music at least made up for it—or did it? The records were wonderful, except for the fact that you did not have much opportunity to hear them. Mr. Tin-ear 'sampled' for you—here a triangle amplified to sound like the bells of doom, there a roll of kettle-drums with all the fury of an atomic explosion. And when you politely cupped your hands over your ears (not to hear better, but to protect them against this infernal racket), what happened? You were told that 'you just have to get used to high-fidelity sound.' Well, do you have to get used to the way a good orchestra sounds in the concert hall? Of course not! We can promise you that you will enjoy, from the very beginning, the sound of one of our custom radio-phonographs or built-in installations. They are not designed for the gadgeteer, but for music lovers who want to listen with comfort and satisfaction. * And the finished job, whether cabinet-housed or built-in, will make an attractive addition to your home because we share your appreciation of good style and workmanship.

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ART

JAMES FITZSIMMONS

The Whitney Annual, the great survey of 20th century sculpture at the Museum of Modern Art, Naum Gabo at the Pierre Matisse Gallery, the first American show of Georges Vantongerloo at Rose Fried's, a promising young sculptor, Leonard, at Peridot—seldom is there so much sculpture to be seen in New York during the course of a single month. Because painting ordinarily monopolizes our attention, I have decided to devote this report entirely to these shows.

During a recent panel discussion of contemporary architecture a reference was made to the wedding (or was it the divorce?) of sculpture and architecture which has occasioned so much gossip lately. This was not the topic with which the panel was concerned, so the reference was casual and the speaker went on to other matters. But a few days later, while looking at the work of two sculptors who have been closely identified, in one way or another, with architecture, I found myself thinking about the historical relations of these disciplines. I propose to set down some of the thoughts that came to me in the belief that they are not without bearing on our understanding of certain kinds of contemporary sculpture.

The professional architect, the artist-engineer who stands between client and craftsman, is a relatively modern type. It is unlikely that there were such specialists prior to the 12th century, and it was not until the Renaissance that an artist would make the designing of buildings and the solving of structural problems his career. Before that time structural problems were simply obstacles to be overcome somehow, preferably with the aid of Providence. The men who designed the great temples at Abu Simbel, Luxor and Karnak were priests first and architects secondarily. Insofar as they were concerned with an expressive ordering of space and material, they were sculptors as well. The Temple of Rameses III is, in fact, a gigantic piece of sculpture composed of smaller pieces. In the West, 3000 years later, the same kind of men built the Gothic cathedrals.

We often speak of Gothic as the fullest expression of mediaeval universalism, of the zeitgeist of the Middle Ages. We see the cathedral as a great collective creation, an enterprise in which the individual functioned anonymously. Undoubtedly this view is correct. But we need to remind ourselves that the Gothic cathedral was also, to a remarkable degree, the achievement of one man, a creative genius of the first order, Abbot Suger of St. Denis. For it was Suger who built the first Gothic church, incorporating in it the essentials of the style and providing a model for later builders.

It is worth noting that the ideas which inspired Suger were not his own. Other men, mystics, theologians and "intellectuals" provided the ideas, but Suger was the artist able to incarnate and concretize them in one of the greatest poetic images the West has produced. The notion that a work of art should be original and personal appeared hundreds of years later. For Suger the function of art was analogical and symbolic. His church was to be not only a place of worship but a place fit to be worshipped—a place, that is, which in its structure and substance would miraculously partake of the nature of God. Viewed in these lofty terms, the creative process is a mystery analogous to the mystery of transsubstantiation, and the artist, in his humility and dedication is not unlike the saint. If today we find it impossible and a bit ludicrous to think about art in such terms, it may be because so many of us, artists and writers about art, set ourselves appallingly unimaginative and limited goals.

While cross-vaulting, flying buttresses and verticality are important, they are not the essential characteristics of Gothic. From the cathedrals themselves, St. Denis and Chartres, Reims and Paris, and from Suger's writings,* we learn that the core of Gothic is a quasi-mystical aesthetic of light and arithmetical proportion. Because of structural problems which remained unsolved during his lifetime Suger was unable to fully realize his conception of a church swept

*See Erwin Panofsky: "Abbot Suger on the Abbey Church of Saint Denis and Its Art Treasures," Princeton University Press, 1946. I know of few books more helpful to the artist than this one.

by light and, as far as possible, composed of light. But beginning with the abbey he built in honor of St. Denis—that composite of 5th century Syrian mystic and aesthete and 3rd century French apostle—Gothic came to mean transparent, luminous architecture.

For architect-abbot Suger and for the great thinkers of the middle ages, Hugh of St. Victor, St. Thomas Aquinas, Duns Scotus and St. Bonaventure, there was a mysterious correspondence between the luminous, the beautiful and the divine. An object was as valuable as it was filled with light. Light was the vivifying and ordering force in both art and nature, for God was apprehended as Light. To reveal the Light in matter, to dematerialize matter by reducing it to its spiritual body, its pure form, to make the walls of his church crystalline Suger built them of stained glass. He did not discover stained glass but it was in his abbey that glass was used structurally for the first time. As I have said, he was not a profoundly original thinker, nor was the aesthetic (or mystique) of light discovered by his more intellectual contemporaries. We find the meaning of light discussed fully centuries earlier in the writings of Dionysius the Pseudo-Areopagite, who was inspired by the Gospel of St. John and by Plato. It is Plato, in fact, who is the original philosopher of light.*

If the aesthetics of light is one essential of Gothic, the other is a belief that harmony in art (and music) has an arithmetical basis. And this idea, too, may be traced backward from Suger to Plato.

It is the work of Naum Gabo and Georges Vantongerloo which has prompted me to offer these notes on the meaning and origin of Gothic architecture, and the still briefer note on the complex role of the artist, the priest-sculptor-architect, in ancient Egypt. Neither Gabo nor Vantongerloo is a priest of course and I am not suggesting that we should invest their work with a cultish aura. But both have produced an impersonal, architectonic art that, like the Gothic cathedral, is based on the aesthetics of light and arithmetic.

In 1917 Mondrian, Van Doesburg and Vantongerloo established the magazine and movement known as "De Stijl." Gabo and his brother Antoine Pevsner were associated at one time with Malevich and Tatlin; together they evolved "Constructivism." It is customary to stress the modernity of Constructivism and de Stijl, and those who dislike this kind of art talk about its 'coldness,' its lack of human content, and its 'scientism.' Usually such animadversions are frivolous, being based on superficial or exclusive conceptions of art. In some cases they arise from ignorance of the ancient, universal tradition of idealistic (i.e. 'realistic,' in the scholastic sense) art. I don't think we need take them too seriously. For my part, I see Gabo's crystalline plastic constructions as the expression in a scientific age of the Gothic aesthetic of light, and, remembering Plato's discovery that harmony in art and music has a mathematical basis, I am not too disconcerted by the algebraic titles Vantongerloo attaches to his work.

As a matter of fact, the charge that this artist has sought to reduce art to equations results from a misunderstanding of the use he has made of mathematics. If, instead of animal, vegetable or mineral forms Vantongerloo chose to use forms provided by mathematics as his subject matter, then we would still have to evaluate his art in the usual way: not according to subject but according to handling. But that is not what he has done. He uses algebra and geometry as a tool, " . . . as one uses hammer and chisel to cut marble. . . . I use mathematics as I use the meter, for the values I seek will be closer than if I sought them by pure guesswork."*** How does he discover his subject? I would say intuitively. He, being an amateur of science with a scientist's instinctive mistrust of the ambiguous, does not approve of that four letter word, intuition, and in his writings he kicks it around at some length. But though he explains most intuitive events as the operation of educated instinct or feeling, he does not quite get rid of the word; instead, he refers to the theory of synchronicity! Now while the theory of synchronicity helps us to understand the circumstances in which an intuitive apprehension of truth is likely to occur, it does not explain how or why such an apprehension occurs. (Nor can such questions be dismissed as teleological: the latest findings of the cosmologists suggest a coexistence of causal and teleological factors.)

Assuming then that Vantongerloo uses mathematics as he says,

*Republic: book 6.

***Georges Vantongerloo: "Paintings, Sculptures, Reflections," Problems of Contemporary Art No. 5, Wittenborn Schultz, Inc., New York, 1948.

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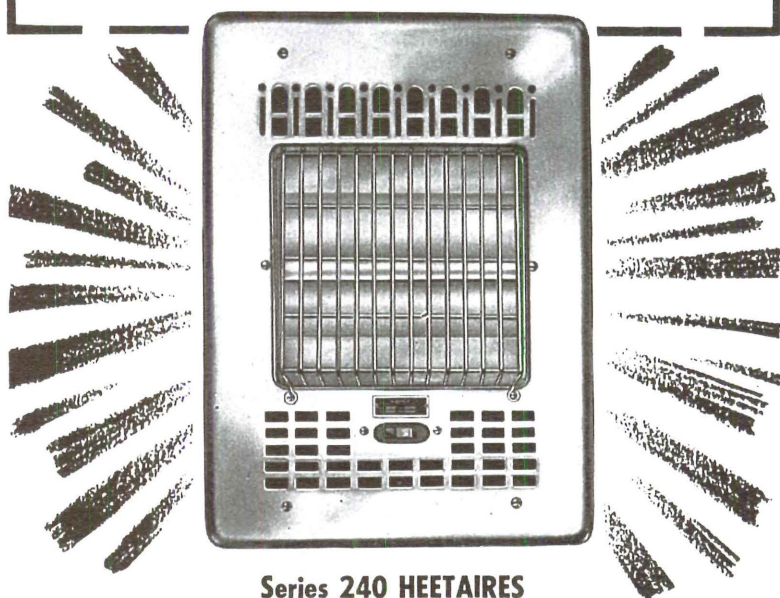
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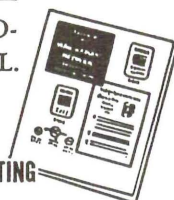
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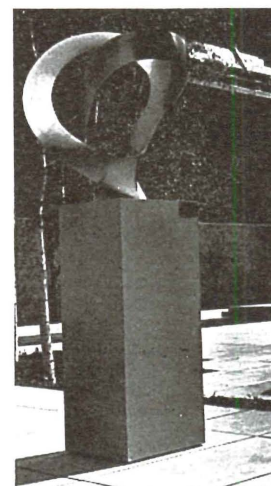
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as a tool, the elegant and harmonious relations he achieves in his art are first discovered intuitively and then verified, adjusted and identified with the aid of mathematics.

To effect a synthesis of sculpture and architecture was one of the ideals of de Stijl and this is what Vantongerloo, like the ancient Egyptians, sometimes achieves in his compositions of cubes and rectangles. The six examples of his sculpture at Rose Fried's include a model of an airport building, supported by a cantilevered armature, in gleaming silvered copper; *Rapport des Volumes*, a tower of rectangular wood wedges; and *Plan et Espaces*, an arrangement of two interpenetrating circles, like the mathematician's symbol of infinity twisted and folded in on itself. For an art that is concerned with pure values and relations, with matter essentialized and spiritualized, Vantongerloo's sculpture is sometimes too material, too ponderable to communicate a sharp sense of the imponderable. (The kind of impossible, paradoxical achievement we expect in art.) Perhaps the use of less solid weighty materials, such as glass, plastics and wire, is indicated—and I understand that Vantongerloo is now working with plastics.

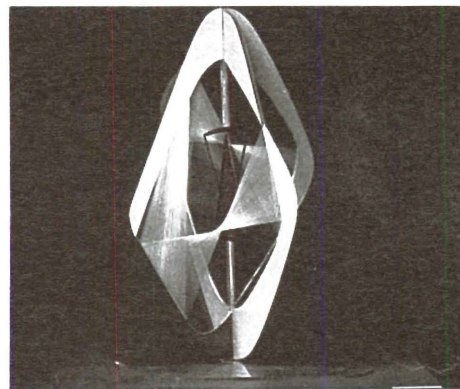
While it is impossible to evaluate this artist's achievement in sculpture on the basis of the few examples in the present show, the grand, architectonic character of his vision is quite apparent, and a larger selection of his paintings and drawings provides additional insights into his development. A still-life and two portraits of 1916 show the influence of Cézanne and Seurat. In the following year his art changed rapidly. He made a series of drawings in which the human figure is reduced to its geometric constants; he painted a

RIGHT:
MAX BILL: TRIPARTITE UNITY: 1947-1948;
CHROME, NICKEL, STEEL
MUSEUM OF MODERN ART SCULPTURE GARDEN
PHOTOGRAPH BY FRITZ W. NEUGASS



LOWER LEFT:
NAUM GABO: CONSTRUCTION IN SPACE;
PLASTIC, RED, LINEAR STRUCTURE: 1953
COURTESY PIERRE MATISSE GALLERY
PHOTOGRAPH BY COLTEN

LOWER RIGHT:
GEORGES VANTONGERLOO: $y = -x^2 + 3x + 10$
COURTESY ROSE FRIED GALLERY
PHOTOGRAPH BY JOHN D. SCHIFF



nonobjective *Etude*, a rather "Orphic" arrangement of overlapping quadrated circles, red, blue, yellow and green on a white ground; from then on his work became rectilinear and purely abstract. In the serene spacious paintings of the middle '30s ($y = -x^2$ plus $3x$ plus 10, and *Etendue*: $s = r^2 \times \pi$, for example) a few long rectangles or narrow bands of secondary colors alternate with or intersect larger rectangles of white and pale gray.

Vantongerloo's is an art of space, reason and grace. It is an unemotional art but not an unfeeling one, however disciplined the artist's feeling may be, however unfeeling he may seem to those for whom emotion, instinct and feeling are interchangeable terms. It is an anagogical art for it postulates a Unity existing inside, outside and around itself. The most successful compositions of such artists as Vantongerloo and Mondrian, Gabo and Pevsner, Glarner, Diller and Lippold may be likened to Indian yantras (geometric diagrams for

(continued on page 12)



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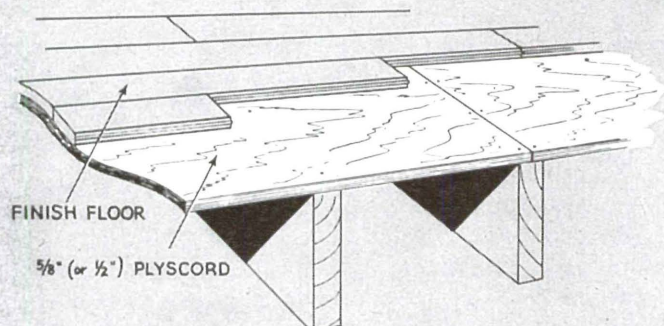
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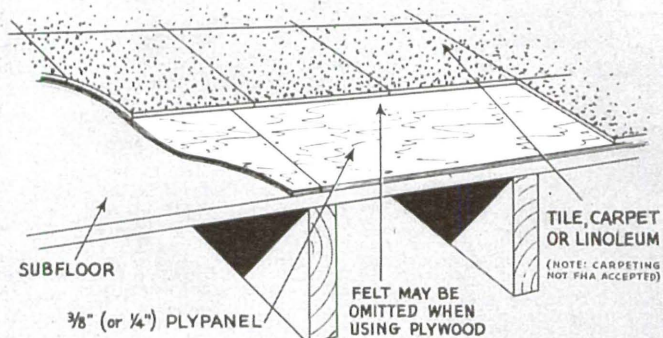


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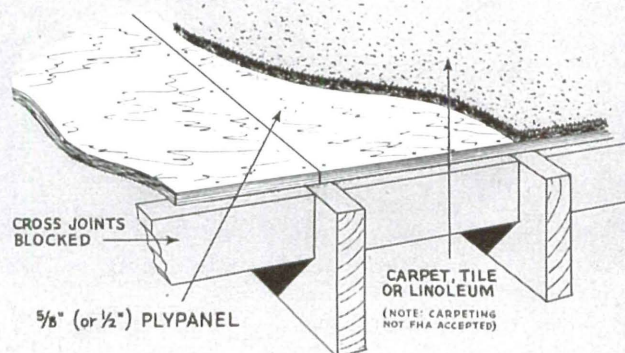
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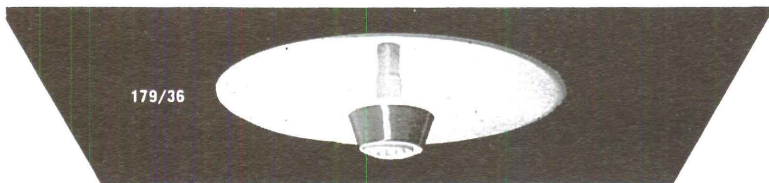


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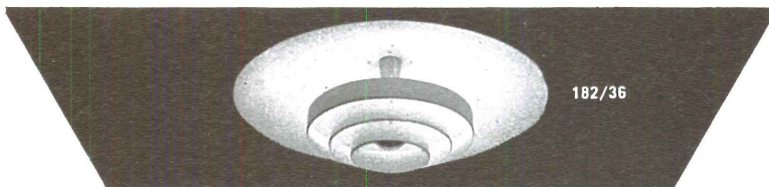


APPLICATION: Apply panels and nail as for subflooring above. Note blocking along panel edges at right angles to joists.

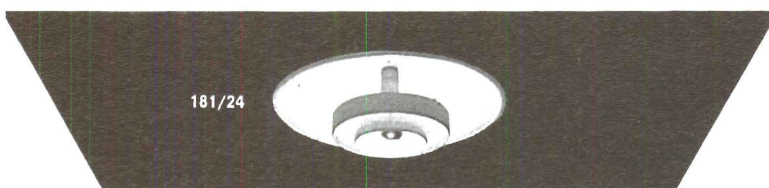




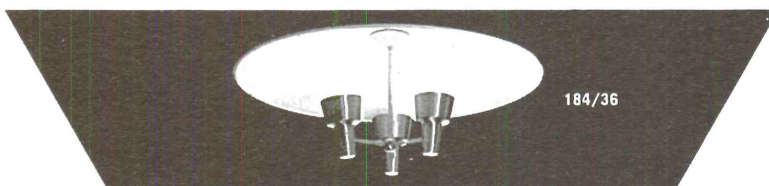
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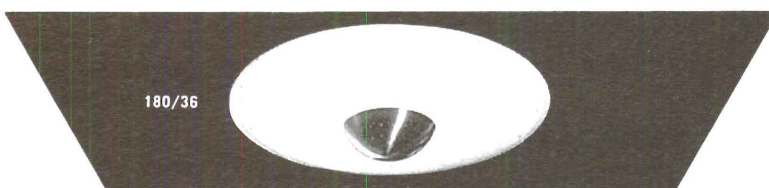
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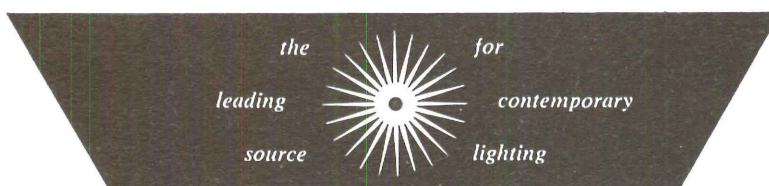


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ART

continued from page 8

contemplation, symbols of cosmic structure), but because each of these men has sought out his own principle of order, his own inner law, the "yantras" he makes outwardly conform to no pre-established familiar pattern: each poses and solves its own problem. And yet a fragment of truth is there for those patient enough to wait until recognition becomes possible.

If an aesthetic of arithmetical proportions is the key to Vantongerloo's art, it is an aesthetic of light that is invoked by Naum Gabo. Looking at his exquisitely assembled plastic, mesh and nylon thread images of order is like looking into the heart of a great crystal. Or into the atelier of the Master of Prisms and Optical Systems. Presumably that master has a garden as well as an atelier, for Gabo's crystalloid constructions are also seeds. Ice seeds, diamond seeds, one might think: seeds of inorganic substances. But the crystal is as mysterious as the light it mediates; there are protein crystals, and a chain of living crystals long enough and complex enough is a human being. All of which may seem far enough away from Gabo's tiered, compartmented or convoluted constructions, from the single crystal he suspends on a thread, but perhaps he is showing us the ice heart of a newly discovered Reality. It is conceivable. Life inside a quartz wafer would probably seem quiet to most of us, but only because our senses are not acute enough to detect the furious electrical activity that would be going on all around us. Gabo's constructions depict such realities, making available to us things that are ordinarily hidden. Science has strengthened our eyes enormously and Gabo's apprehension of reality is strikingly conditioned by modern physics and mechanics. But because he is an artist he provides us with poetic images of the new reality and not with theorems or scale models.

Like the art of ancient Egypt and of the middle ages, this sculpture is monumental and impersonal. Many of the pieces are small, why should the artist bother to make them large when there are so few proper places for them today? If our society were not so retarded, if there were not so great a discrepancy between the appearance of our buildings and cities and the vision of our architects and city planners, the work of men like Gabo would be as integral a part of our public architecture as the colossal figures of Rameses II are of the temple at Abu Simbel.

Splendid examples of Gabo's art (and of Pevsner's) may also be seen in the big sculpture show at the Museum of Modern Art. In spite of some surprising omissions, "Sculpture of the 20th Century," as it is called, is easily the best exhibition of sculpture I have seen. Organized by Andrew Ritchie, Director of the Museum's Department of Painting and Sculpture, in collaboration with the Philadelphia



MUSEUM OF MODERN ART SCULPTURE GARDEN; PHOTO: FRITZ W. NEUGASS

Museum of Art, the Fairmount Park Association and the Chicago Art Institute, the exhibition consists of 103 works by American and European artists beginning with Rodin. It has been installed in the ground floor galleries and in the handsome new Abby Aldrich Rockefeller Sculpture Garden, a large formal garden designed by Philip C. Johnson, Director of the Museum's Department of Architecture. The garden covers an area of 110x202 feet, mostly paved with unpolished gray marble blocks, and is sunk four feet below street level. Broad marble stairs lead down to it from spacious terraces.

There are two long rectangular reflecting pools, groves of cedar, birch and hornbeam, clumps of bushes and beds of flowers—a varied, well ordered setting for an exhibition which includes some of the masterworks of our time.

The 20th century has witnessed a remarkable rebirth of sculpture. There was a time—it lasted for 300 years—during which sculpture came to mean the academic portrait bust, the man on a horse, the cupid, the distraught Venus, and very little else. It is not true that clichés never die, but while we have the National Sculpture Society to house them they take an unconscionable time doing so. Fortunately there is very little of that sort of thing in this exhibition.

All the great pioneers and style makers of modern sculpture are included in Ritchie's selection: Rodin, Maillol and Brancusi, Giacometti, Lipchitz and Archipenko, Gabo and Pevsner, Barlach and Lehmbruck, Arp, Gonzalez and Moore—all except Vantongerloo, the originator of de Stijl sculpture and Gargallo. The finest of the painter-sculptors are here too: Renoir, Degas, Picasso and Matisse. England is represented by Moore, Epstein and Hepworth; Italy by Marini, Martini, Viani (possibly the most gifted of the new Italians), Boccioni and Manzù. America is strongly represented and the best of our sculptors hold their own with the Europeans very well. The Americans include Calder, Callery and De Creeft, Ferber, Flannagan and Hare, Harkavy, Lachaise and Lassaw, Lippold, Noguchi, Roszak and Smith, Zorach and Maldarelli.

Obviously, the exhibition is too large and diversified to review in detail in the space at my disposal. However, as it will last through the summer, I will have more to say about it next month. For this report: a few notes on what I personally found most moving.

The chastity and mystery of Brancusi's great marble *Fish* and bronze *Bird in Space*: archetypal forms, conclusive statements, the discovery of the universal and timeless in the particular and time-bound. Arp's pulsing, upward thrusting *Growth*: a primordial symbol of blind animal-vegetable life, of life at the protozoic level.

The monumental dignity of Picasso's *Shepherd Holding a Lamb*: no tyrant could alienate this man from himself or make him bow his head. The same dignity and sense of personal integrity, but softened and feminized, in Lehmbruck's superb bronze *Standing Woman* and in Gonzales' sheet iron figure of a peasant girl, *La Montserrat*. What a tragic loss for the world, Lehmbruck's suicide. His mastery is shown again in the elongated bronze *Seated Youth*, lent by the Kunstmuseum of Duisberg, Germany, and never shown here before. The grave, intelligent, very human faces of Epstein's *Madonna and Child*. The extraordinary vitality and physical pride of Lachaise's *Standing Woman*. Duchamp-Villon's suavely rounded, saturnine head of Baudelaire.

David Smith's *The Banquet*: a compartmented line drawing in space, a shorthand resumé, witty yet ceremonious—the nearest thing in sculpture to a poem by John Donne.

Max Bill's gleaming steel *Tripartite Unity*: a beautifully executed triple loop in space, a poet's symbol of infinity inspired, I should imagine, by Vantongerloo.

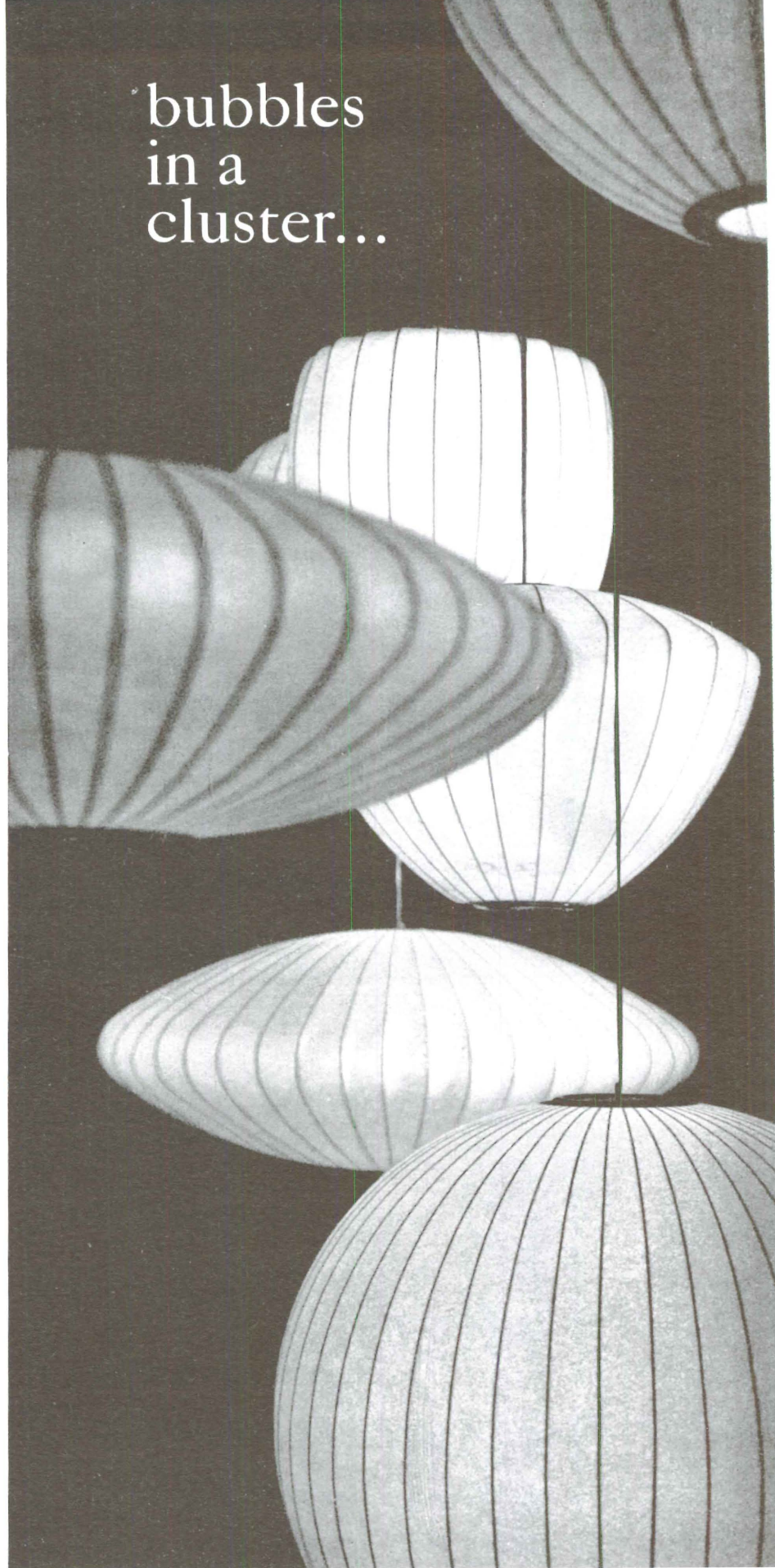
Maillol's pensive seated figure of an eternal woman, *Mediterranean* (But I can't get excited about that mammoth nymph, *The River*. She always seems a bit clumsy and uncomfortable to me—as if Zeus had suddenly pushed her out of bed and she had fallen with a great crash into poor Maillol's garden.)

Giacometti's *City Square*: lean, isolate figures, matchstick men, striding across a bronze slab, across "the dead land . . . the cactus land."

I found "Sculpture of the 20th Century" an inspiring exhibition, and I consider it a privilege to live in an age that has produced such art.

It is hardly possible to feel the same enthusiasm about the 1953 Whitney Annual exhibition of sculpture, watercolors and drawings. Not because it contains so few really first-rate works, but because it contains so many that are capable technically but bizarre rather than mysterious, grotesque rather than expressive, stylized rather than composed—so many that are arty and obvious. Possibly it is a mistake to expect much good work in large annual or regional shows. Possibly, from the visitor's point of view, the purpose of such exhibitions is to provide a dull background against which a few really gifted artists will shine all the more brightly. Unfortunately, it is the gifted artists who sometimes let us down on such occasions—suggesting, perhaps, that a man who is able to put on a good one-

bubbles in a cluster...



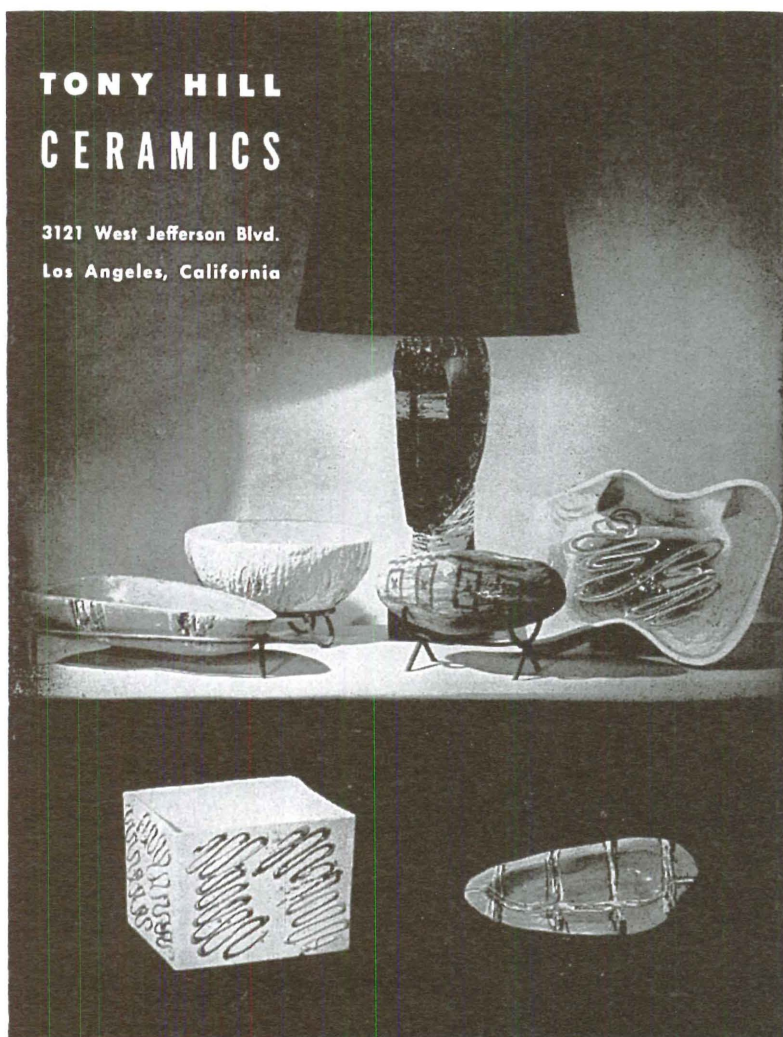
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man show is not necessarily ready for group showing where he has to score with one shot.

Among the 69 pieces of sculpture in this year's annual, I especially admired George L. K. Morris' columnar bronze construction, *Encircled Space*, an excellent work in the manner of Pevsner and Bill; Theodore Roszak's *Whaler of Nantucket*, a semi-abstract impression of a whaler standing behind the harpoon gun, a work of brutal force, its surface less fretted than usual; Louise Bourgeois' strangely tragic column of blackened wood discs, *Memling Dawn*; Calder's large iron stabile, *4 Planes in Space*; and one of David Smith's *Agricola* series. Others well represented: Bernard Rosenthal, Calvin Albert, James Rosati, Lassaw, Lipton and Lippold. A large orderly labyrinth in mosaic by Jeanne Reynal, *Minos*, is hardly sculpture, but it is one of the most interesting works in the show. And then there is Bernard Reder's curious, *Bull and Two Women*; the bull carried off Europa, but Reder seems to feel that it's time for a change.

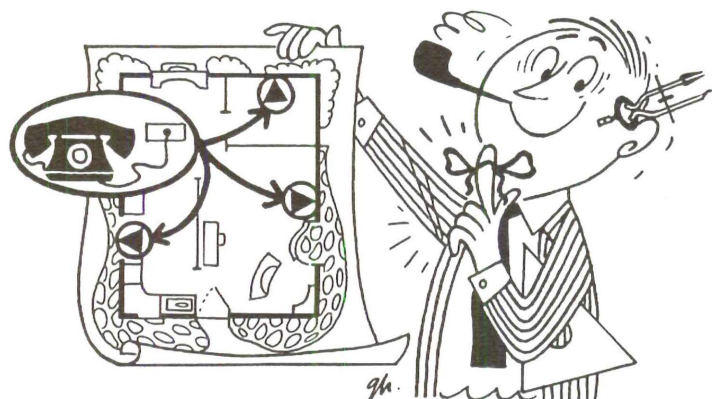
My nomination for the silliest piece of sculpture in many an annual, is Hugo Robus' *One to Another*: two Helen Hokinson matrons in the nude—like penguins conversing.

Several excellent watercolors are included in a large, generally undistinguished selection. There is an unusually free, sparkling Wyeth; a foggy seascape by Marin, the delicate black lines curling and creeping like the fog itself; Kienbusch's somber Coast, Nova Scotia—a few massive, blocky shapes, in the Dove-Hartley-Price tradition; one of Gottlieb's ominous imaginary landscapes; Morris Graves' *Bird and Snail*—gray wash used like crayon sauce; a large, lovely rectilinear collage of white, tan and pale gray papers by Anne Ryan; and Stephen Pace's No. 3, *Tempest*, which seems to derive from Turner and Balcomb Greene.

The drawing section is the weakest in the show. But here, too, there are a few first-rate selections: a Jackson Pollock and a Tobey, a De Kooning and a Balcomb Greene, an Isabel Bishop and a Dasburg—all characteristic examples—and a handsome fat cat by Joseph Glasco.

Leonard, a young sculptor currently having his third exhibition at the Peridot Gallery, teaches at the Denver Art Academy. He works with the materials he finds in Colorado mining towns, gypsum, steatite, sandstone, volcanic tufa and carbon electrode. He carves these substances into writhing or ecstatic figures of men and women in mythological or Biblical situations. There is a Europa, a Prodigal Son, a caryatid, an Eve with the Serpent—primal types in primal situations which Leonard presumably feels call for the distortion and alteration of anatomical proportions he uses for expressive effect. His art is stylized and grotesque, with a touch of baroque extravagance about it. I liked his less ambitious, less expressionistic pieces best: small, blackened sandstone figures, much simpler in their contours and reminiscent of pre-Hellenic and pre-dynastic art.

Next month: some interesting exhibitions of paintings omitted from this report; Adja Yunkers' color woodcut polyptych; an exhibition of modern religious art, and a survey of activities at a half-dozen new, off-57th street galleries.



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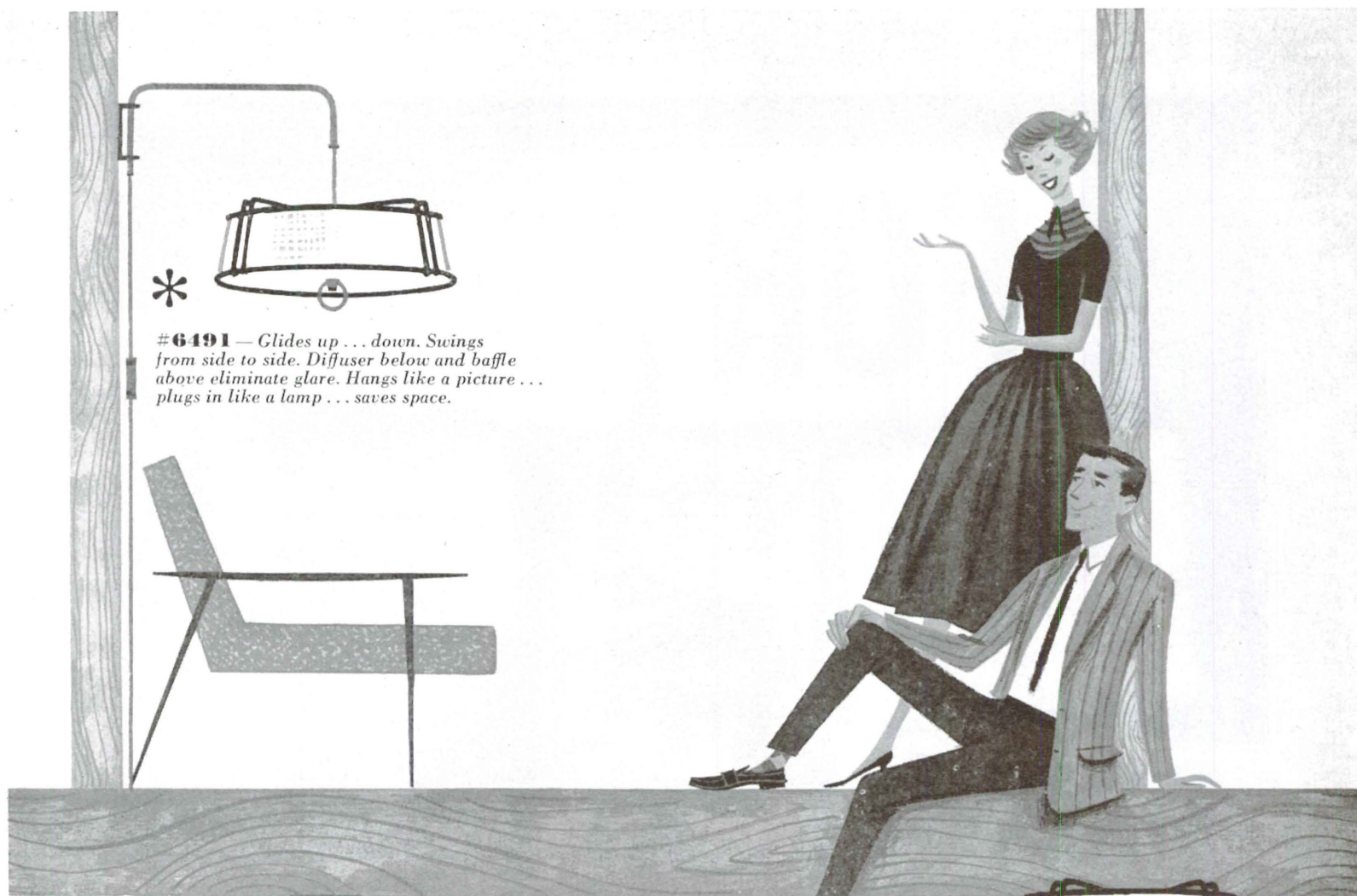
PETER YATES

The Rake's Progress

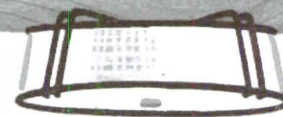
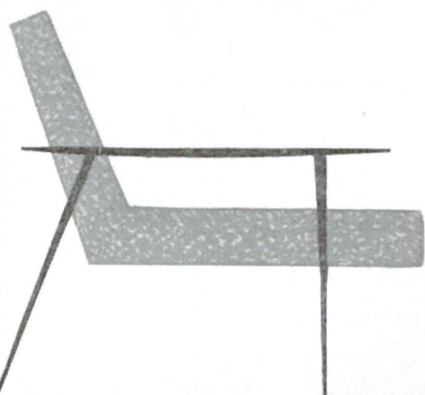
Although Igor Stravinsky, who is the greatest composer still producing music, lives in Los Angeles and wrote his opera *The Rake's Progress* among us, to the glory of our city, which I sometimes believe is capable of anything but glory, we his neighbors have had no opportunity of hearing the music, unless we were in Europe, for more than two years after the opera was finished and nearly eighteen months after it was first performed in Venice until the Metropolitan Opera broadcast the first American performance February 14.

Instead of being ashamed of themselves, as they should have been, for waiting so long, the Met management, through its broadcasters, made a great display of this being a first American performance. Stravinsky deserved at least that, you might say, except that the compliment, after the success of the opera in Europe, becomes inverted. The compliment reflects on the intelligence of the complimenters, by proving that they do not know their business.

(continued on page 36)



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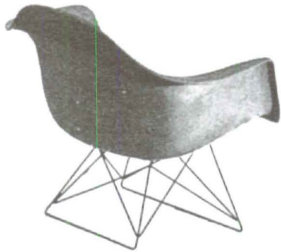
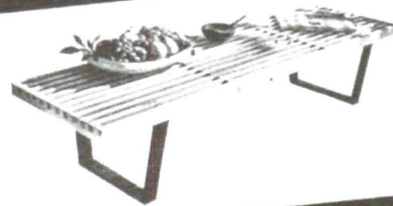
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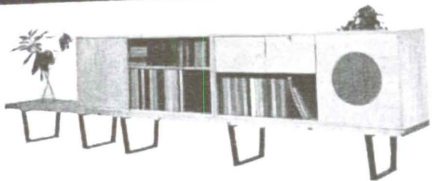
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THE WILL TO PEACE

Fifty years ago our fathers stood at the threshold of the Twentieth Century. That was a time of progress and of belief in progress, and the eyes of all men looked forward to the future. But events were soon to dash their hopes. Twice, since then, war has plunged the world into bloodshed and horror. And our generation asks today: "What grounds have we for belief in a better future?"

It would be easy—but quite unjust—to blame the men of the Twentieth Century for errors which are, after all, but the result of earlier centuries of self-interest, of greed and of misunderstanding. Why were the men of 1900 so certain that they were moving into an era of peace and well-being? What had the Nineteenth Century done but extol the glories of nationalism? There were enlightened exceptions, but in the main it is fair to say that the man of 1900, so certain of the glorious prospects of the days to come, saw world history from a purely national angle. His ancestors had, no doubt, fought for liberty, for equality, for fraternity—but it was for liberty and for fraternity in a world still divided by the barriers of frontiers and of customs. There were a few peoples who ruled and made history, but in most of the others, history was imposed. Was it reasonable, in such a world, to expect any peace other than one of mere resignation?

The wars of the Twentieth Century have, indeed, made things no better. But through suffering men have at least—and at last—learned the unity of human destiny. We have learned, by tragic experience, to believe what the philosophers had vainly attempted to teach us: that no man can save himself alone; that no class, no state, no race, no nation, can save itself alone. As Dostoevsky wrote: "We stand responsible for all things, before all men." The

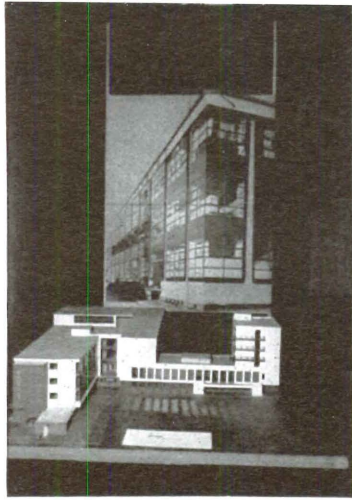
bullet which strikes down any man, even though he be our "enemy," strikes us too. When he is lost, a part of ourselves is lost likewise. And the family he leaves behind him has lasting claims upon us.

The Twentieth Century has already witnessed two great catastrophes. But, in the midst of disaster, it has also been responsible for two inspired creations, unprecedented in history: The League of Nations and the United Nations. Whatever the immediate results of these two enterprises, one fact remains: this century, like no other before it, has sought a world solution for the problems of mankind. At last the nations of the world have understood that security for one requires security for all, and that political security is meaningless if it is not founded upon the four fundamental human rights, to which the great Agencies of the United Nations correspond: the right to life, to health, to work and, Unesco's own reason for being, the right to education and culture.

The conquest of these rights will demand many long years. We cannot even hope that this century will see the full achievement of such a programme. Only through such a programme can world peace become peace for mankind, peace for all men, everywhere.

If we are to deserve and to achieve this we must, above all, vigilantly maintain our will to peace. We know now that the most generous resolutions and the most admirable intentions are of little value if we are not ready to translate them into action. We have proclaimed Rights of Man; now, through our efforts, the union of the peoples must become more than a legal phrase. If we do not work for peace that is possible today, we shall never create peace that will last for ever. This torn world needs a faith; faith in the brotherhood of human kind.

Jaime Torres Bodet



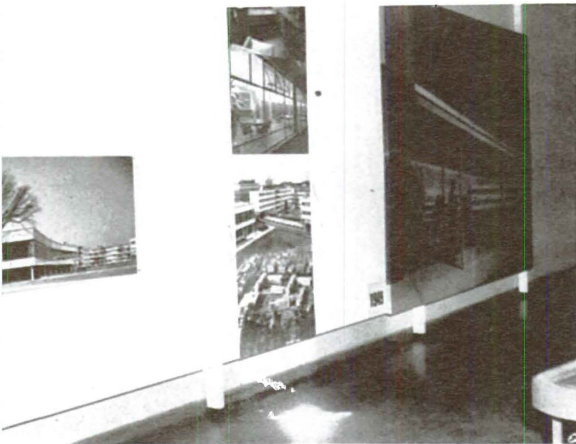
THE BAUHAUS IN GERMANY WAS DESIGNED BY WALTER GROPIUS IN 1925. GROPIUS' FIRST MAJOR ACHIEVEMENT AFTER HE STARTED HIS OWN PRACTICE.

architect | teacher

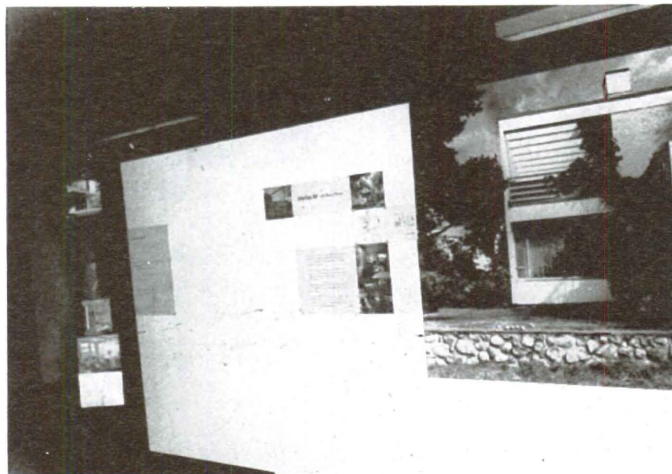
WALTER GROPIUS

ON THE OCCASION OF HIS SEVENTIETH BIRTHDAY

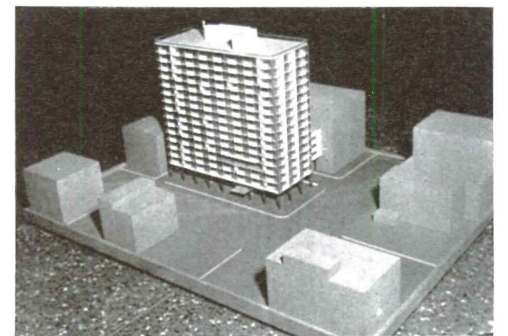
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I am rather overwhelmed to find so many of my colleagues and friends wanting to help me enter a new chapter in my life that—contrary to the normal expectation of life after seventy—looks to me just as turbulent and perilous as the period preceding it. I realize that I am standing among you as a figure covered with labels, maybe to the point of obscurity. Names like "Bauhaus Style," "International Style," "Functional Style" have almost succeeded in hiding the human core behind it all, and with your help I want to put a few cracks into this dummy that busy people have slipped around me.

When, as a young man, I received the first public attention I was rather put out to find my mother depressed and disapproving of the fact that my name began to appear in newspapers. Today I understand her apprehension all too well, because I have experienced that in our era of fast printing and categorizing, publicity is likely to be tied around an individual like a labeled wrapping around a bottle. Every so often I feel a strong urge to shake off this growing crust so that the man behind the tag and the label becomes visible again.

I have just been told that a tree which is supposed to bear my name is to be planted on the campus of the Michael Reese Hospital. This is a great honor indeed. I want this to be a tree in which birds of many colors and shapes can sit and feel sustained. I do not wish to restrict it to species with square tail-ends or streamlined contours or international features or Bauhaus garb. In short, I wish it to be a hospitable tree from which many songs should be heard, except the fake sounds of the bird imitators.

When I was a small boy somebody asked me what my favorite color was. For years my family poked fun at me for saying, after some hesitation, "Bunt ist meine Lieblingsfarbe," meaning: "Multi-colored is my favorite color." The strong desire to include every vital component of life instead of excluding part of them for the sake of too narrow and dogmatic an approach has characterized my whole life. It is, therefore, with considerable disgust that I watch the confusing battle of words that has lately arisen around the representatives of the various schools of modern design. Mind you, these aesthetic battles are usually not stirred up by these designers themselves, but by those well-meaning or ill-meaning, self-appointed critics who, in the attempt of buttressing their own aesthetic or political theories, wreak havoc with the work of creative people by capturing and abusing some of their statements without comprehending the background and context they sprang from.

I have found throughout my life that words and, particularly, theories not tested by experience, can be much more harmful than deeds. When I came to this country I enjoyed the tendency among Americans to go straight to the practical test of every newborn idea, instead of snipping off every new shoot by excessive and premature debate over its possible value, a bad habit that frustrates so many efforts in Europe. This great quality should not get lost in favor of biased theorizing and fruitless, garrulous controversy at a moment when we need to muster all our strength and originality in trying to keep creative impulses active and effective against the deadening effect of mechanization and over-organization that is threatening our society.

Of course, the relative position which a searching mind has to take when going off the beaten path exposes it to attacks from all directions. In my time I have been accused by the Nazis of being a Red, by the Communists of being a typical exponent of capitalistic society, and by some

Americans of being a "foreigner," unacquainted with the democratic way of life. All these labels, applied to the same person, show the confusion that is caused in our time by an individual who just insisted on forming his own conviction. You will allow me to look upon these temporary tempests in my personal life with the detachment that comes from long experience. I daresay our friend Mies van der Rohe takes the same attitude, for we both know that the strong currents of our times might have cast our boats on the rocks many times unless we could have trusted our own compass.

But the thing I do not want to seem detached about is our common plight of losing control over the vehicle of progress that our time has created and that is beginning to ride roughshod over our lives. I mean that the misuse of the machine is creating a soul-flattening mass mind, which levels off individual diversity and independence of thought and action. Diversity is, after all, the very source of true democracy. But factors of expediency like high-pressure salesmanship, organizational over-simplification and moneymaking as an end in itself have surely impaired the individual's capacity to seek and understand the deeper potentialities of life.

Democracy is based on the interplay of two contrasting manifestations. On the one hand it needs diversity of minds, resulting from intensive, individual performance; on the other it needs a common denominator of regional expression, springing from the cumulative experience of successive generations who gradually weed out the merely arbitrary from the essential and typical. As irreconcilable as these two manifestations may seem to be, I believe that their fusion can and must be brought about or we shall end up as robots.

One of our Supreme Court justices once discussed with me the substance of democratic procedure and I was highly interested to hear him define it as "essentially a matter of degree." He did not base his decisions on abstract principles of right and wrong, but wanted to consider every case in its particular circumstances and relative proportion, because he felt that it was the soundness of the whole social structure that matters, and that what might contribute to its detriment today might be inconsequential tomorrow under changing conditions, and vice versa.

To sharpen this sense of balance and feeling for equipoise is something we all have to accomplish individually in our lives. For instance, when we accuse technology and science of having deranged our previous concepts of beauty and the "good life," we would do well to remember that it is not the bewildering profusion of technical mass-production machinery that is dictating the course of events, but the inertia or the alertness of our brain that gives or neglects to give direction to this development. For example, our generation has been guilty of producing horrors of repetitious housing developments, all done on a handicraft basis, which can easily compete in deadly uniformity with the prefabrication system of, for instance, the repetitious Lustron house of doubtful fame. It is not the tool, it is our mind that is at fault. The art of accurately knowing the degree to which our individual instincts are to be curbed or encouraged or our common policies enforced or resisted is apparently the privilege of few wise people, and we are desperately in need of them. No other generation has had to face so vast a panorama of conflicting tendencies and our heritage of over-specialization does not equip us too well to cope with them. But we

know that this country remains as one of the few testing grounds for the tenets of democratic thinking, and the architecture we produce will inevitably reveal the degree to which we have been able to show respect for the developing social pattern which we are part of, without devitalizing our individual contribution to it.

I think I cannot let this occasion go by without trying to rip off at least one of the misleading labels that I and others have been decorated with. You all know there is no such thing as an "International Style," unless you want to speak of certain universal technical achievements in our period which belong to the intellectual equipment of every civilized nation, or unless you want to speak of those pale examples of what I call "applied archaeology," which you find among the public buildings from Moscow to Madrid to Washington. Steel or concrete skeletons, ribbon windows, slabs cantilevered or wings hovering on stilts are but impersonal contemporary means—the raw stuff, so to speak—with which regionally different architectural manifestations can be created. The constructive achievements of the Gothic period—its vaults, arches, buttresses and pinnacles—similarly became a common international experience. Yet, what a great regional variety of architectural expression has resulted from it in the different countries!

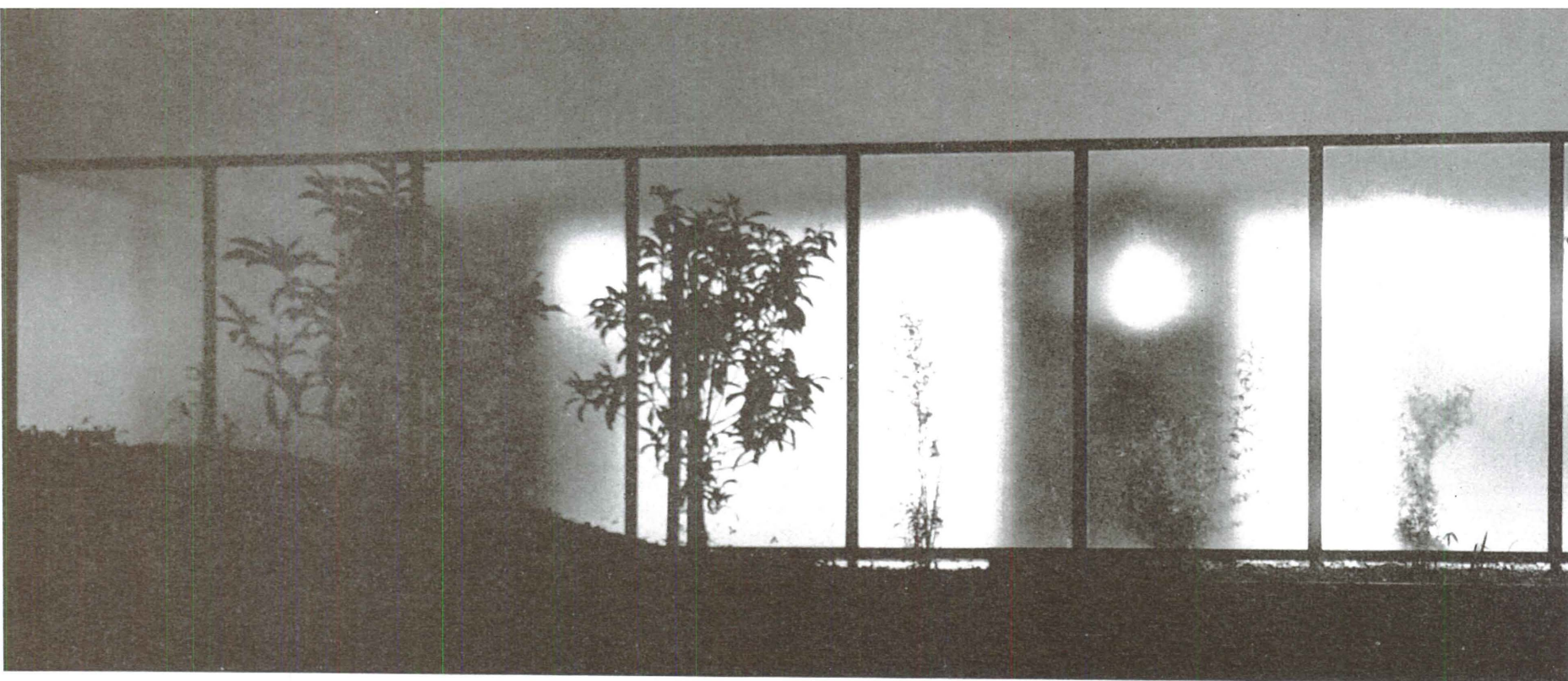
When I came to this country in 1937 to join the Harvard School of Design, I was asked by the New York Architectural League to give them an idea of what I was planning to do. It may seem appropriate today to repeat some of the statements I made then as I am sometimes faced with misleading interpretations of my aims. I said:

"You may want to hear from me what sort of contribution I wish to make to the development of American architecture, and it may seem rather odd to you that I turn up here to teach Americans what American architecture should be like. I assure you, I feel pretty certain that I shall be a pupil here as well as a teacher, and I am very keen to take over this double function. My intention is not to introduce a, so to speak, cut and dried "Modern Style" from Europe, but rather to introduce a *method of approach* which allows one to tackle a problem according to its peculiar conditions. I want a young architect to be able to find his way in whatever circumstances; I want him independently to create true genuine forms out of the technical, economic, and social conditions in which he finds himself, instead of imposing a learned formula onto surroundings which may call for an entirely different solution. It is not so much a ready-made dogma that I want to teach, but an attitude towards the problems of our generation which is unbiased, original and elastic. It would be an absolute horror for me if my appointment would result in the multiplication of a fixed idea of 'Gropius architecture.' What I do want is to make young people realize how inexhaustible the means of creation are if they make use of the innumerable products of our age, and to encourage these young people in finding their own solutions."

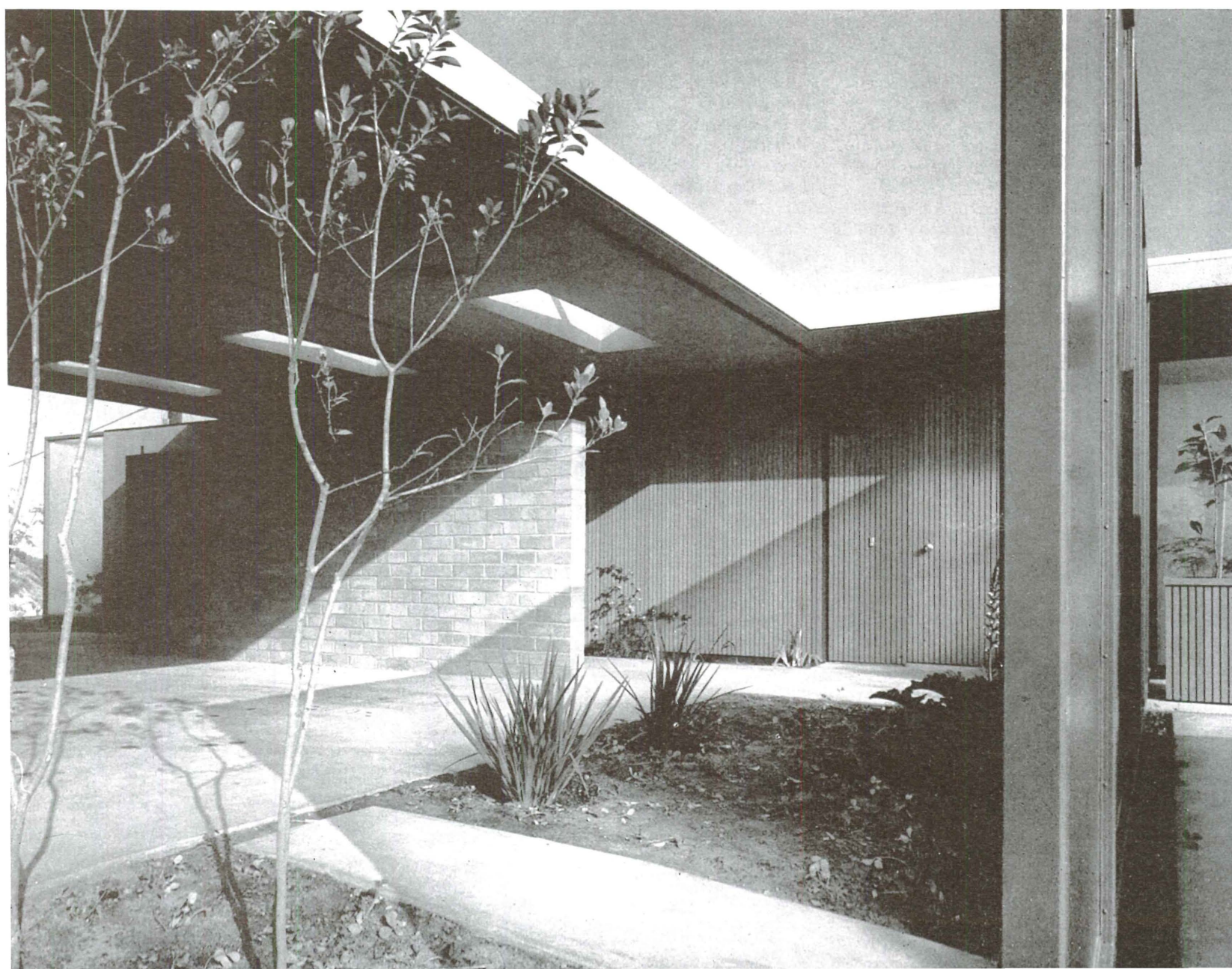
It is up to those who have observed my activities themselves to judge whether I have kept this line.

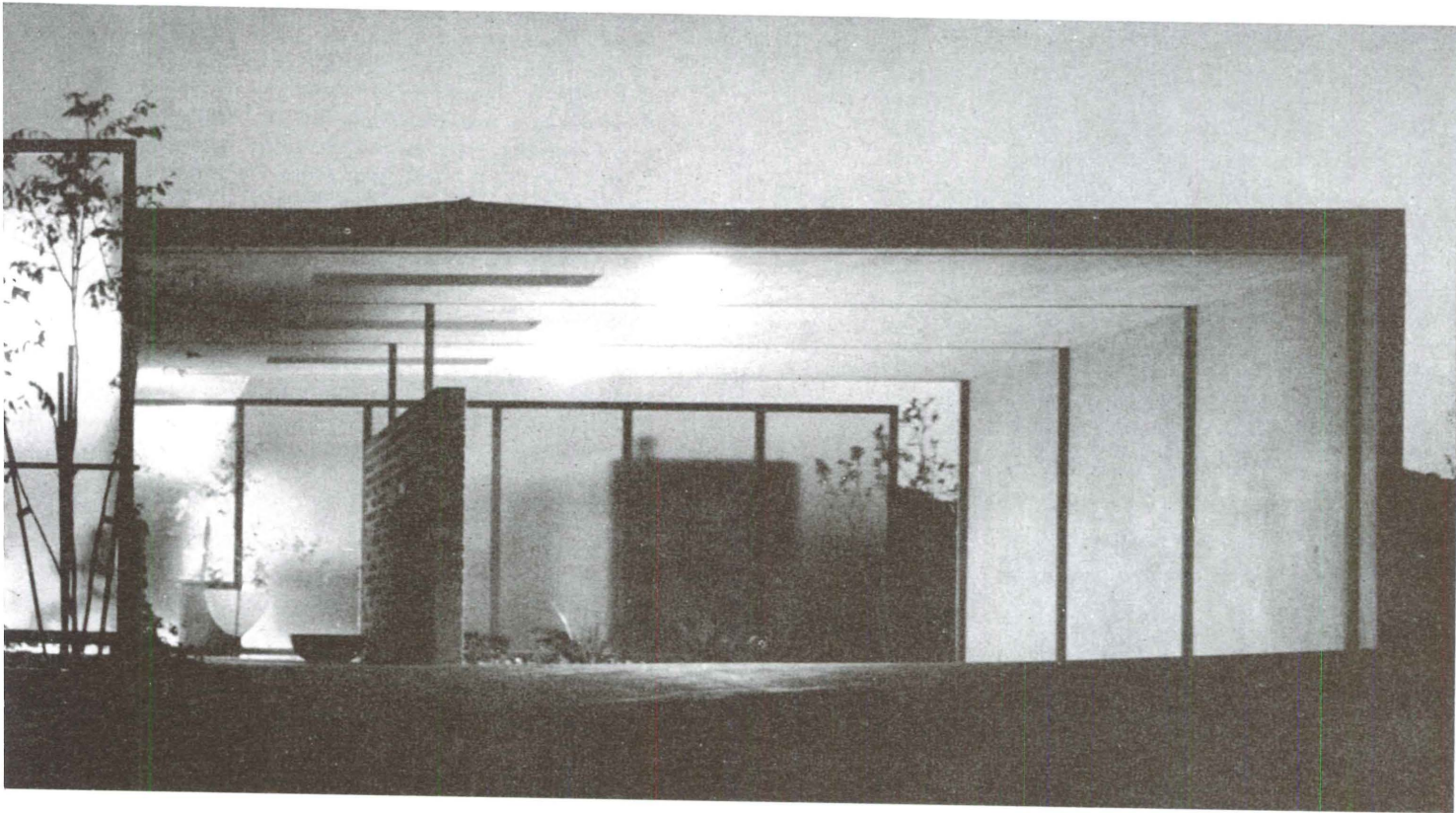
As to my practice, when I built my first house in this country—which was my own—I made it a point to absorb into my own conception those features of the New England architectural tradition that I found still alive and adequate. This fusion of the regional spirit with a contemporary approach to design produced a house that I would

(continued on page 41)

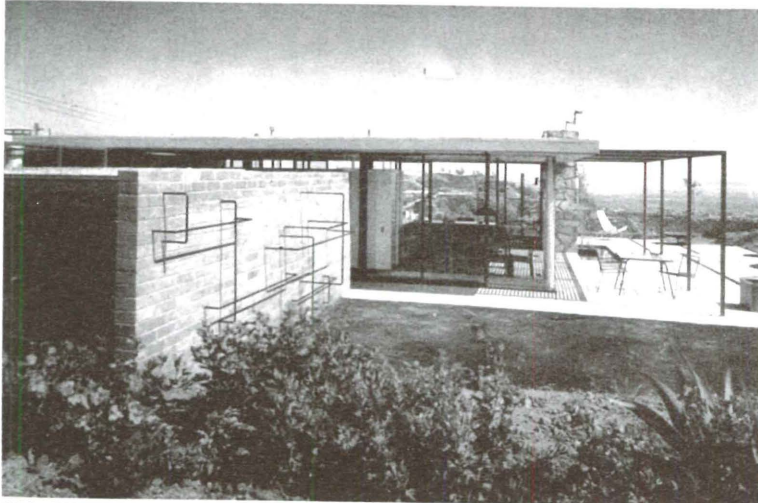
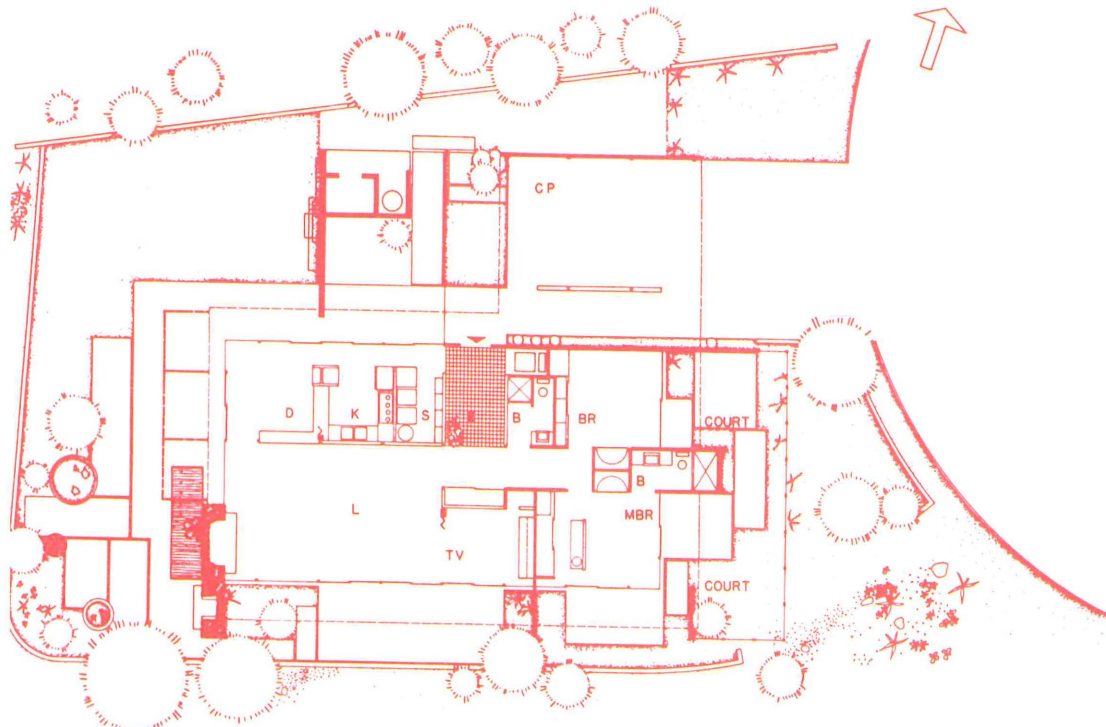


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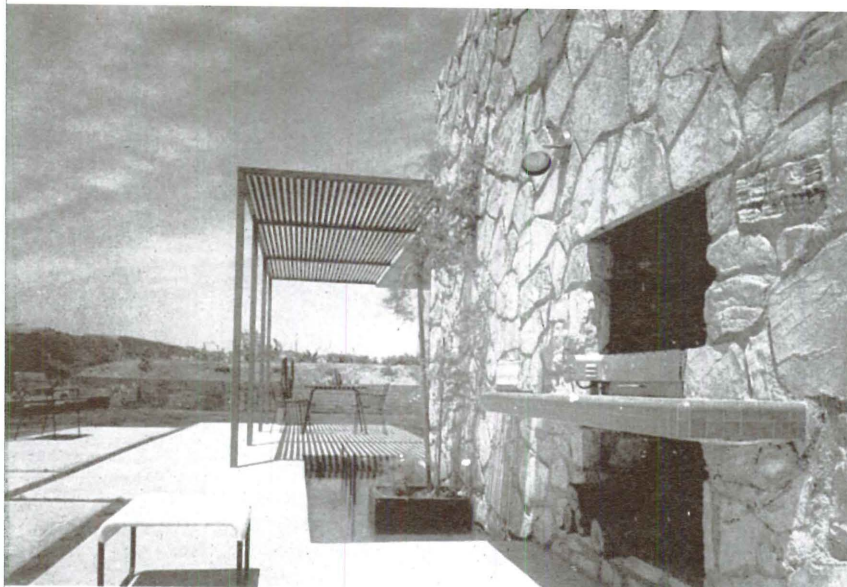
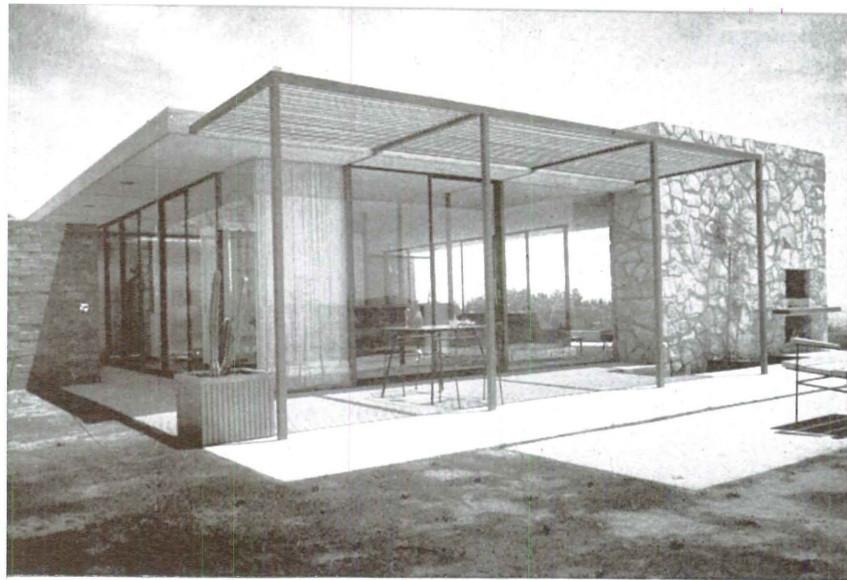
This house is the latest in a series sponsored and built by the magazine, ARTS & ARCHITECTURE, in its continuing Case Study House Program. As in the past, we attempted to use new and quality materials in the making of a small modern house which will equate a reasonable economy, contemporary living patterns and a beautiful environment.

The site is a leveled hillside with a southerly view of city and sea and a westerly view of valleys and mountains; irregular in shape, the property is approximately 70' x 100'. The limited lot size, with certain restricting deed requirements, and the selection of view exposures governed the plan layout and the site orientation. The open plan, the details, and the specifications were developed with reasonable budget considerations, but the best practices by way of quality material and craftsmanship were employed.

To achieve ease of construction, economy, and design harmony, the basic plan is a four-foot modular rectangle. Interior walls, however, extend through the perimeter walls of glass to provide house-garden interpenetration, thereby not confining space to room boundaries.

The steel structural system is eight-foot modular with 2 1/2" square pipe columns and 6" "I" beams; all connections are job-welded. The square shape of the steel tube provided detail simplification, and its fine structural line is complementary with other detailing throughout the structure. Two and one-half inches of the bottom flange of each beam is left visible through use of metal plaster trim to align with the exposed steel columns throughout the structure. Accented with red lead oxide paint, terra cotta in color, the structural steel frame becomes the basic element of the design expression.

Besides the exposed steel, basic exterior materials are glass, masonry, plaster, and siding. The obscure glass, Luxlite, is used effectively to provide privacy within the courtyards without limiting light. Square tubing is used again here as a framework for the translucent panels. A five-foot wall of Davidson hollow clay block sep-



arates the carport area from the entryway; three skylights of polished Misco wire glass centered between the exposed structural beams open the plastered roof slab to the sky to provide sunlight and warmth in the entryway. The horizontal roof slab plane is unbroken except for skylights and recessed lighting fixtures. Ceilings and fascia of the roof slab, and plaster walls are of Crownite lightweight pumice aggregate. The modular panels of 1" x 6" specially detailed Douglas fir siding are repeated between the exposed column verticals, and in consideration of harmony, the vertical siding is extended across the 4' x 8' entry door.

The entry garden is planted with acanthus, bronze New England flax, evergreen grape ivy, and ornamental strawberry. The potted plant is rare asparagus retrofactus and the trees are strawberry guava.

It was the desire to keep the landscape as simple, as useful, and as easily maintained as possible, and yet have the luxury of rich forms and textures—all within a nominal budget. To complement the architecture, interesting forms of plant material, rapid in growth, and unique to Southern California, were specified.

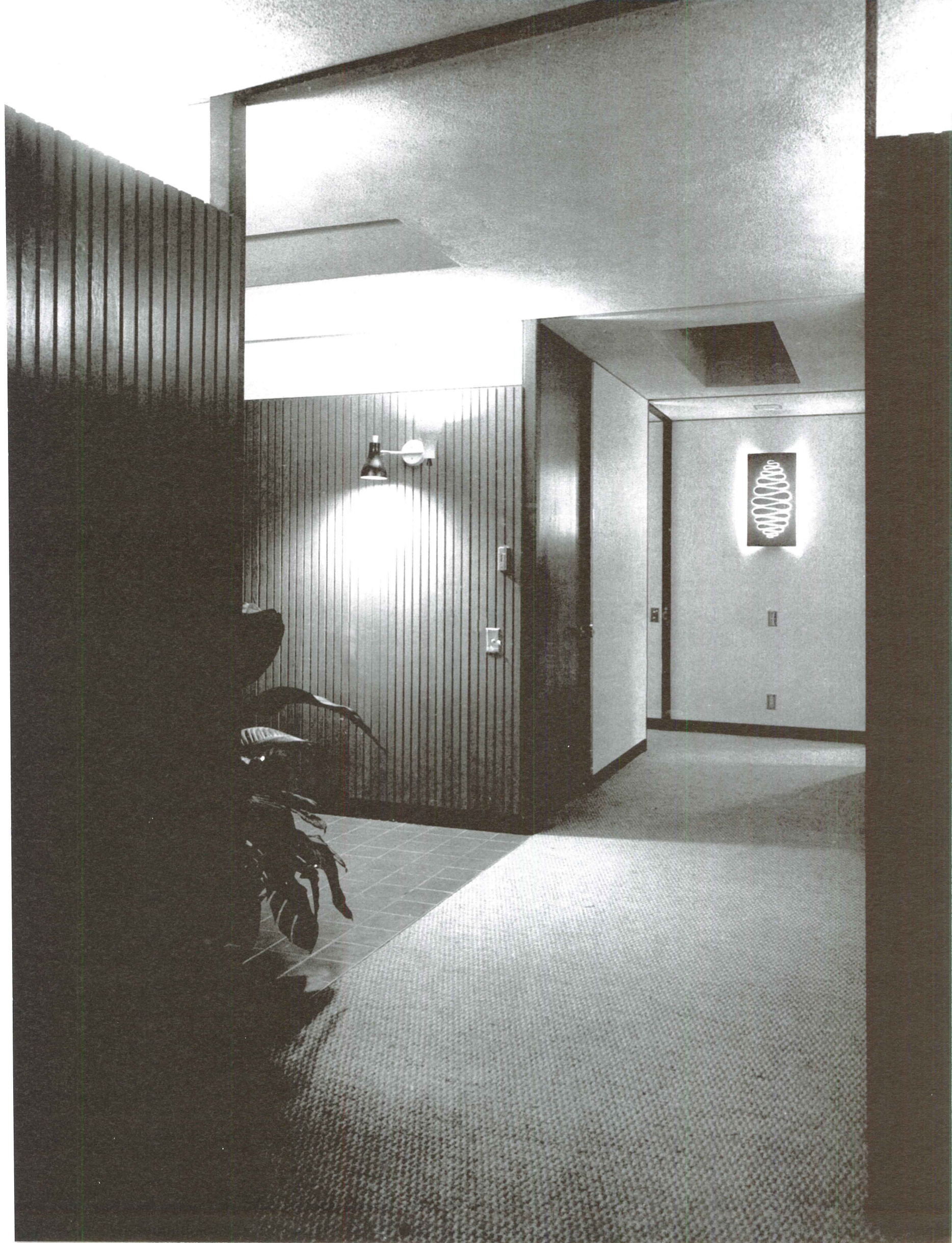
A perimeter hollow clay block curb and wall define the physical limits of the site and control water runoff. Play, service, and garden storage areas are provided, and a hollow clay block wall separates these areas from the living garden. A jungle gym, designed by Eric Armstrong, makes further use of this wall, and becomes a sculptural element in the landscape—changing its shadow pattern throughout the day. Nearby is an open space of lawn for more active play. A low bench for sunning and for the display of tubbed plant material leads into the view section of the garden, with its garden furniture, pools, and plant materials. A mound here weds the site to the surrounding landscape and offers a feeling of protection from the wide canyon below. Eucalyptus Pulverulenta trees will grow to give filtered shade and wind protection without restricting the view. Three steel bowls serve diverse uses—firstly, as sculpture—but more specifically, as a rock garden, a cactus-succulent garden, and a bird bath. At night their sculptural quality is emphasized by being lit from beneath, becoming huge reflectors of soft light.

RIGHT: ALL ROOMS ARE DIRECTLY ACCESSIBLE FROM THE CENTRALIZED ENTRY. THE CABINET IN THE RIGHT FOREGROUND IS THE GUEST WARDROBE. MATERIALS—ENTRY FLOOR: TERRA COTTA MOSAIC TILE PAVERS BY THE MOSAIC TILE CO.; CARPETING: KLEARFLAX'S "MESABI LINEN"; WALLS: DOUGLAS FIR SIDING AND WHITE, SMOOTH-FINISH PLASTER; CEILING: INSULATING/SOUNDPROOFING, TEXTURED PUMICE PLASTER. FIXTURES AND ACCESSORIES—LIGHT FIXTURE: "LYTECASTER" BY LIGHTOLIER; INDIRECT TUBE LIGHTING: GLOBE LIGHTING PRODUCTS, INC.; THE LIGHT SCULPTURE IS DESIGNED BY SAM ELTON.

The strong rectangular mass of the chimney and the rough textured Palos Verdes stone contrasts sharply with the fineness of detailing and the openness of plan. The contrast is complementary, the random pattern of the earth-gray rock provides a surprise divergence from the regulated patterns of the other elements, and the concentrated strength of the mass secures the structure to the site at a position where it is needed—next to the embankment which slopes off to the canyon below.

A reflecting pool alongside the chimney mirrors sky and structure to add a dimension of depth; the pool illuminates at night, radiating a soft glow of refracted light. The four jets are at varying heights and are painted black.

The barbecue hearth and firebox is of ceramic Mosaic tile and the motor-driven Rotir unit turns seven skewers simultaneously; grill height is crank-adjustable. The sun shield is of inverted steel angles welded to 2 1/2" square tubing. Garden furniture is from Van Keppel-Green's.

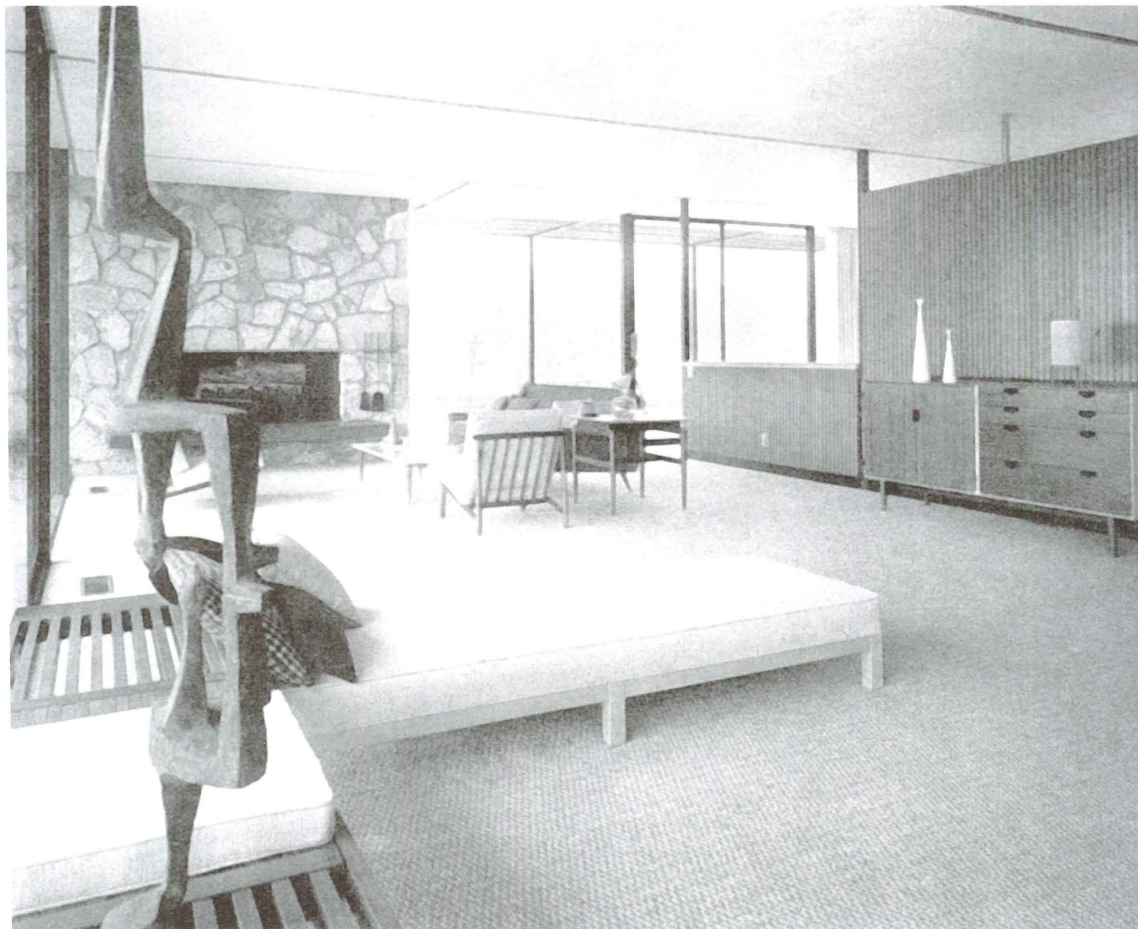


Approximately 3200 square feet are under roof; the house proper is 1750 square feet. The footage made necessary the partitioning and apportioning of space for maximum utility. Bedrooms and baths are minimized; to set the theme, the entry size is a generous 8' x 12'; an accordion wall opens the TV room to the 16' x 28' living area to increase the length to 40'; the 12' x 12' dining area opens to both the living and work (kitchen-service) areas. Steelbilt steel-framed sliding glass door units open all rooms to terraces and courtyards.

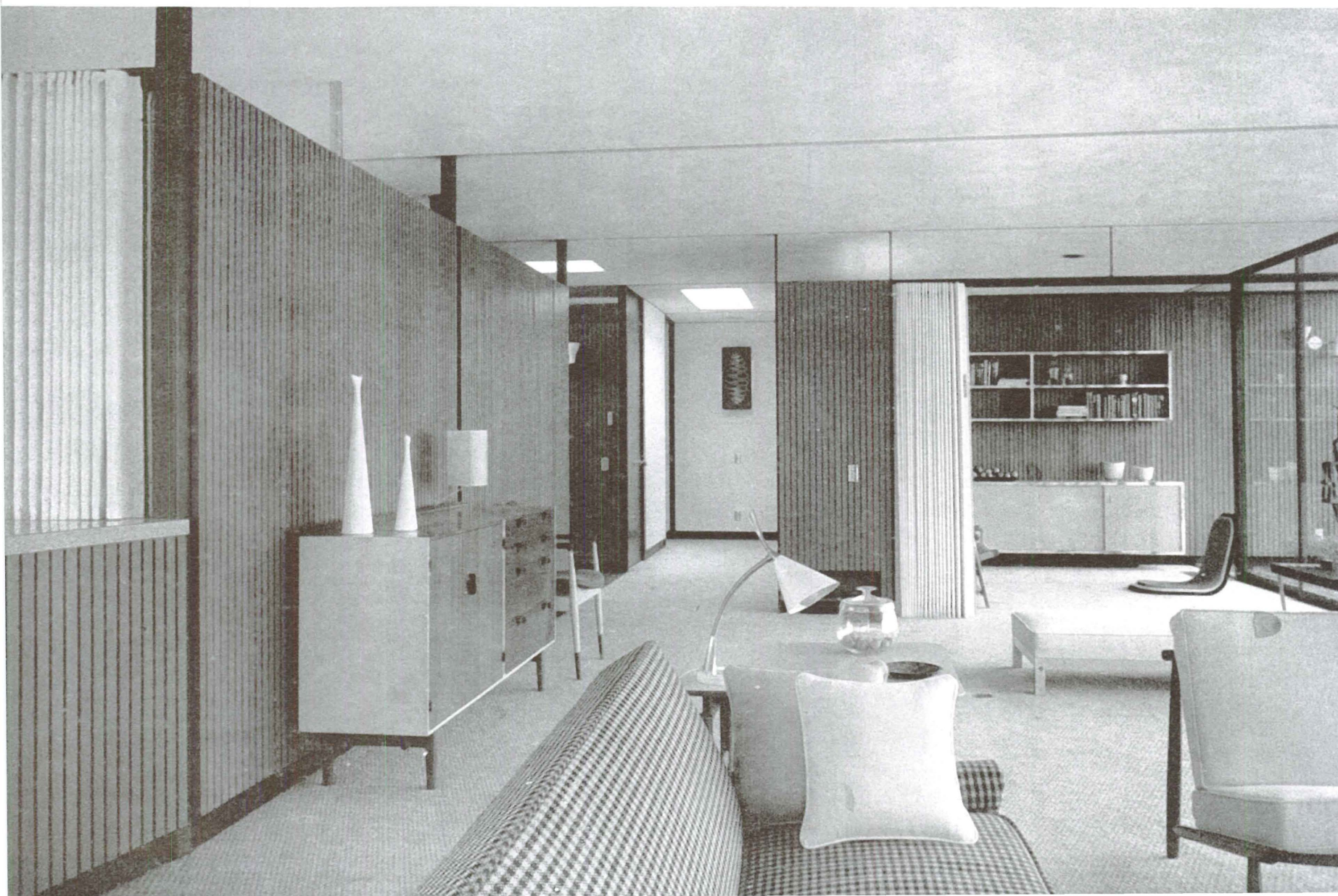
The Payne perimeter forced-air heating system warms the exterior walls and eliminates the cool downdrafts caused by heat loss through the glass; a Thermodulor furnace control modulates flame and fan operation to provide maximum efficiency of performance.

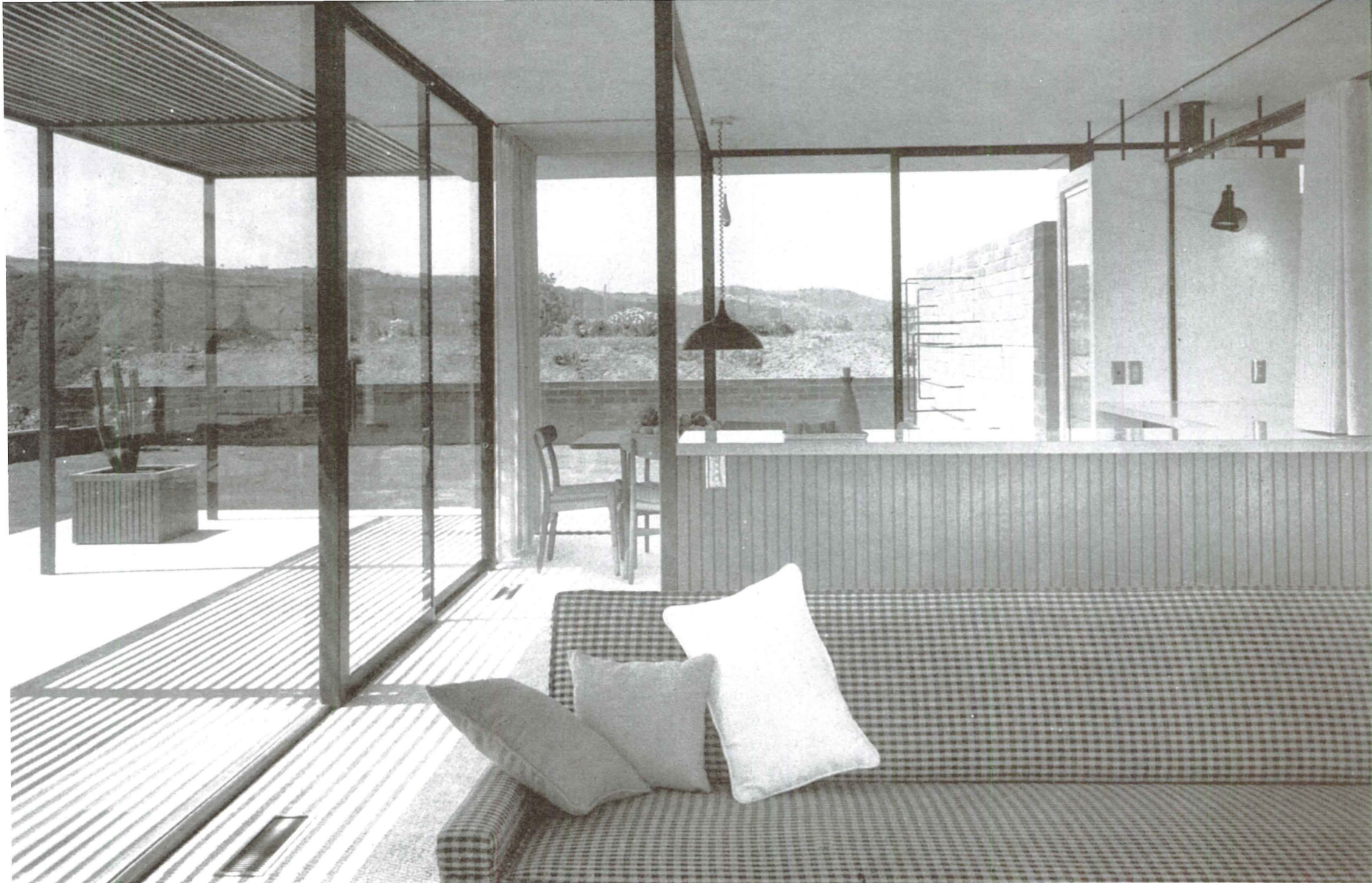
The built-in cabinet of Nevamar plastic laminate in the TV room houses television, radio, phonograph, speaker, and record album storage. Television may be remotely controlled through use of in-the-slab conduit provisions. This room can also serve as a guest bedroom.

To provide visual freedom and to maintain definition of the architectural elements, the roof slab is floated over the vertical wall planes and the walls are lifted from the floor slab with a black recessed base; the birch slab doors are ceiling-height and walls are not pierced with windows and doors, but rather each element is articulated as a separate unit, governed by its function and the integrity of the material.



For further information on Merit Specified products see page 46





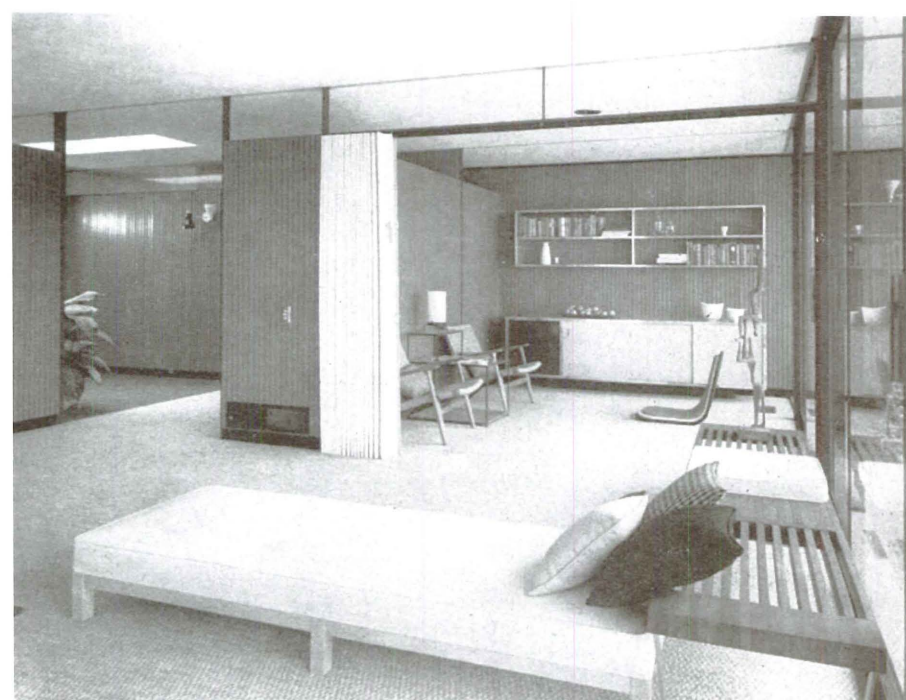
OPPOSITE PAGE ABOVE: LIVING ROOM SEEN FROM THE DEN. THE HIKIE, COVERED IN BEIGE PERUVIAN LINEN IS BY FRANK BROS. THE EXPANDABLE TEAK AND STEEL BENCH WAS DESIGNED BY HOLLIS CHRISTENSEN FOR DAKNEY. ON THE RIGHT, A FINN JUHL WALNUT AND SYCAMORE DOUBLE CHEST AND LAMP TABLE FROM BAKER FURNITURE, INC. CERAMIC TILE HEARTH BY THE MOSAIC TILE COMPANY; FIREPLACE ACCESSORIES DESIGNED BY MEL BOGART FOR FELMORE ASSOCIATES.

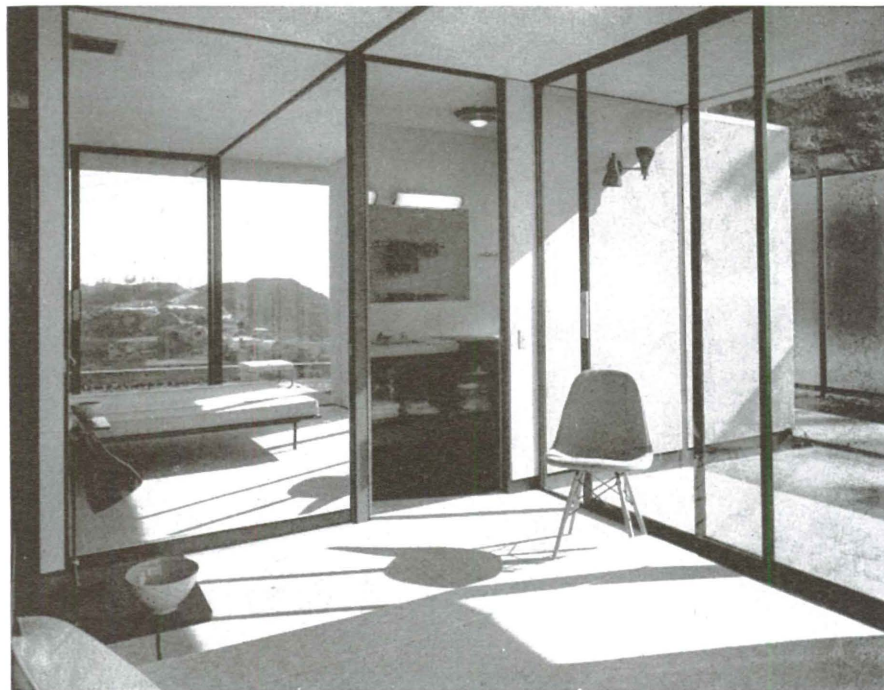
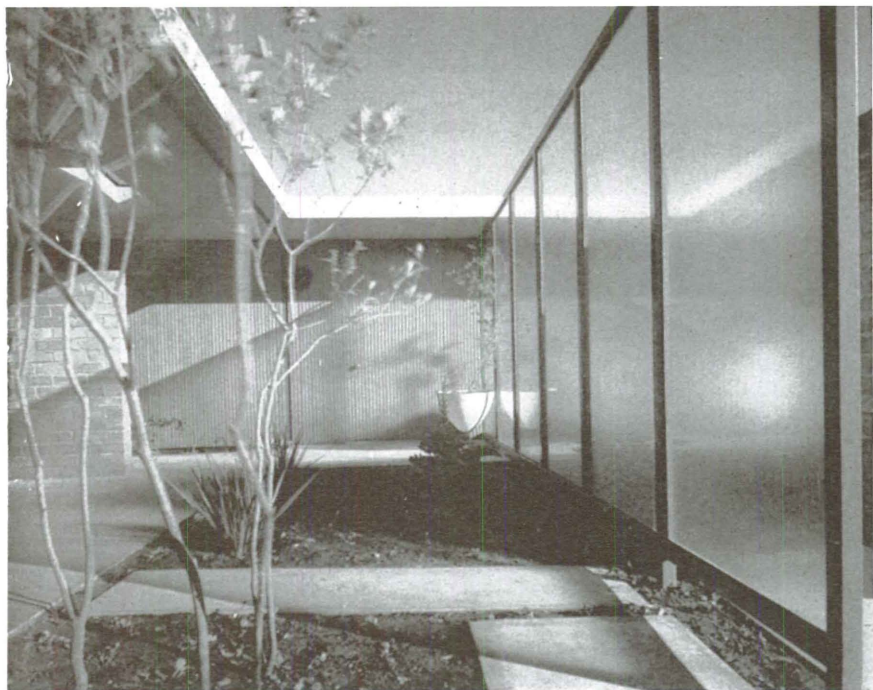
ABOVE: SOFA DESIGNED BY EDWARD FRANK, COVERED IN BEIGE AND BLACK JUTE FABRIC BY ALEXANDER GIRARD FOR THE HERMAN MILLER FURNITURE COMPANY.

BELOW RIGHT: A WHITE MODERNFOLD ACCORDION DOOR DIVIDES THE DEN AND LIVING ROOM. FOLKE OHLSSON DESIGNED THE TWO LOUNGE CHAIRS OF SMOKED OAK FOR DUX FURNITURE. LAMP BY PAUL MC COBB. CANVAS FLOOR CHAIRS, "TILTS" BY MODERN COLOR.

BELOW LEFT: LOUNGE CHAIRS BY HANS WEGNER; INTERIOR PLANTS BY POTS AND PLANS; THE OCCASIONAL CHAIR OF MAPLE AND WALNUT DESIGNED BY FINN JUHL FOR BAKER FURNITURE, INC.

OPPOSITE PAGE BELOW: ON THE FINN JUHL CHEST A LAMP BY ISAMU NOGUCHI AND TWO PYRAMID VASES BY MALCOLM LELAND FROM CALIFORNIA CLAYWARE. THE OTHER LAMP SHOWN IS AN ITALIAN IMPORT FROM LIGHTREND COMPANY.





THIS HOUSE IS NOW OPEN FOR PUBLIC INSPECTION AT 1811 BEL AIR ROAD,

The floating roof slab and freestanding wall partitions combine with the perimeter walls of plate glass to create the impression of unrestricted space.

Each bedroom has its own private courtyard; a baffle of obscure glass, integrated with the architecture, protects these courts and assures privacy from the street. The Glide-All steel-framed sliding wardrobe panels are vertical grain Douglas fir. The $4\frac{1}{2}' \times 8'$ mirror in each bedroom is mounted on a Revolvodor panel; this unit revolves to provide additional closet space.

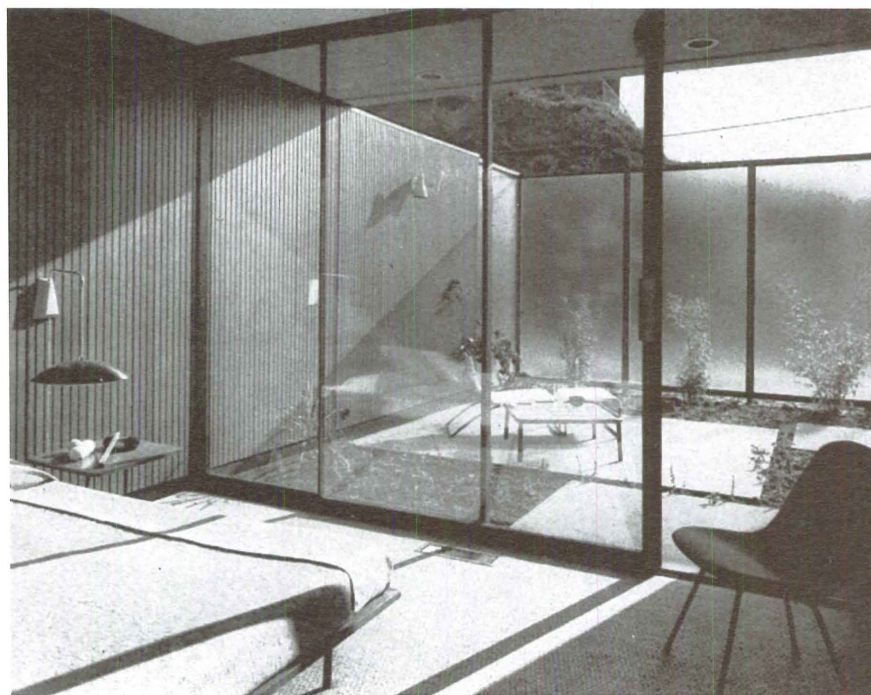
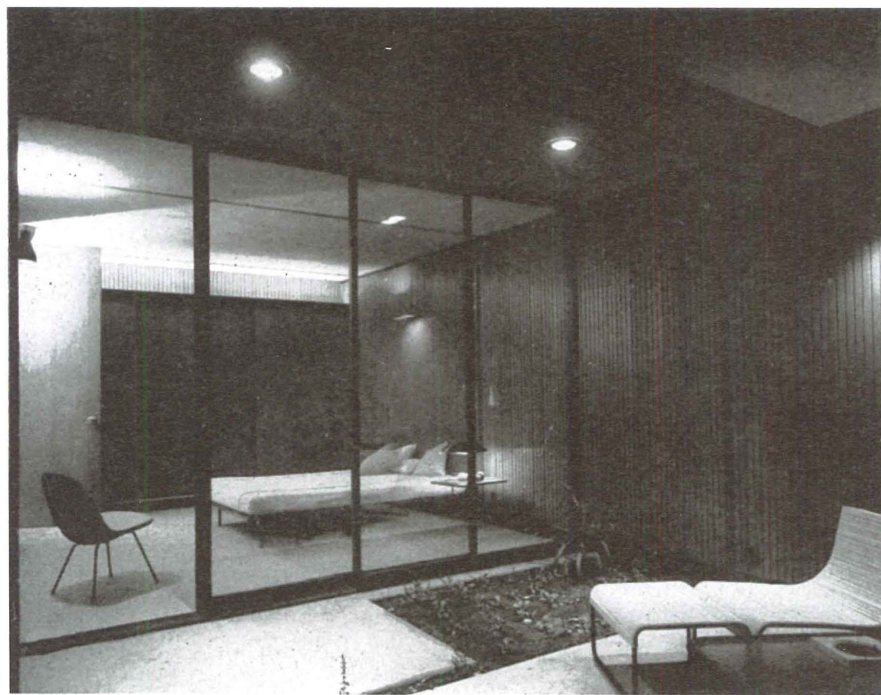
Fluorescent tubes over the wardrobes light the cabinet interior, as well as provide general room illumination. Throughout the house lighting is designed to eliminate the glare of the source without restricting efficiency. General interior illumination is by recessed tubes (Globe Lighting Products, Inc.); general exterior illumination is by ceiling-mounted recessed, louvred Marco fixtures. The wall brackets for direct lighting and dramatic spots are Lightolier's "Lytecasters," and the perforated black metal dome entry fixtures are by Gruen Lighting Company.

Bedroom chairs are designed by Eames for the Herman Miller Company; the walnut plywood slab beds with attached tables are designed by Craig Ellwood for Modern Color, Inc.; mattresses are $4\frac{1}{2}"$ airfoam by American Latex, Inc. Outdoor furniture is by Van Keppel-Green.

IN THE ENTRY HALL A GLASS TOP TABLE DESIGNED BY EDWARD WORMLEY FOR DUNBAR.



ALL PHOTOGRAPHS BY MARVIN RAND

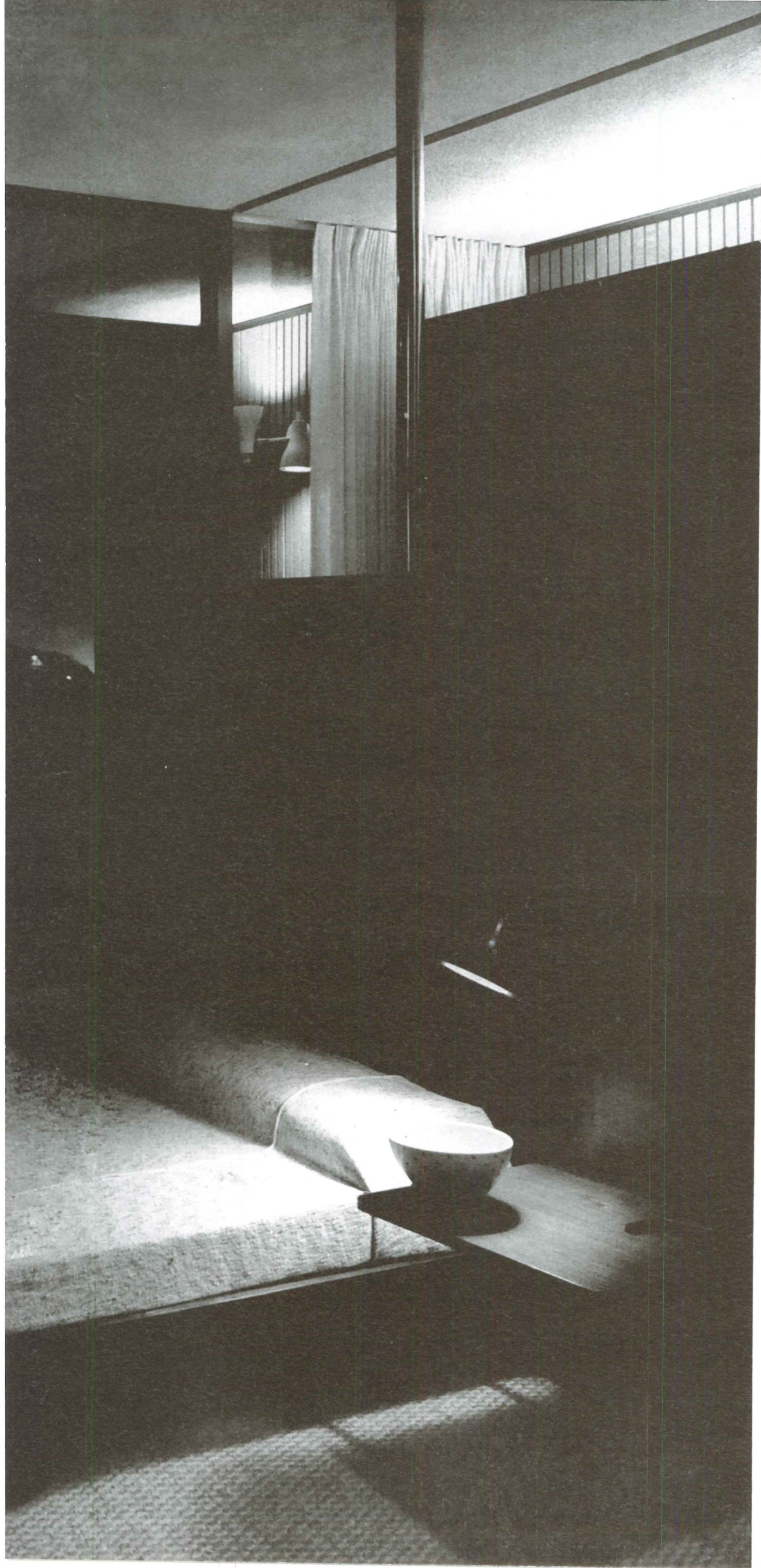


LOS ANGELES. IT WILL BE SHOWN ON SATURDAY AND SUNDAY FROM 12 TO 5 P.M.



STEEL FRAMES FOR SLIDING GLASS DOORWALL UNITS BY STEELBILT ARE USED THROUGHOUT THE HOUSE.





The interiors of the Case Study House for 1953 evolved from a basic consideration of the architectural design, with reference to the liveability of the furnishings together with their aesthetic contribution to the whole; the whole being the house, the location, the time, and the occupants.

The furniture selected is primarily a reflection of a trend toward refinement. The Finn Juhl and Hans Wegner chairs provide not only comfortable but handsome seating; their sculptured arm rests are pleasant to the touch and their use of natural woods joined with unselfconscious directness has resulted in furniture of simple elegance with integrity of design.

The light airy feeling of the house is restated in the furnishings, and the versatility of the plan for either formal or informal entertaining is logically utilized by the selection of flexible pieces. Chairs and tables may be easily regrouped to suit the occasion for which they may be required to serve.

Since the outdoor areas are an integral part of the architecture, the garden furniture reflects the same spirit as the interior furnishings, which minimizes the glass barriers and contributes to the general feeling of uninterrupted space.

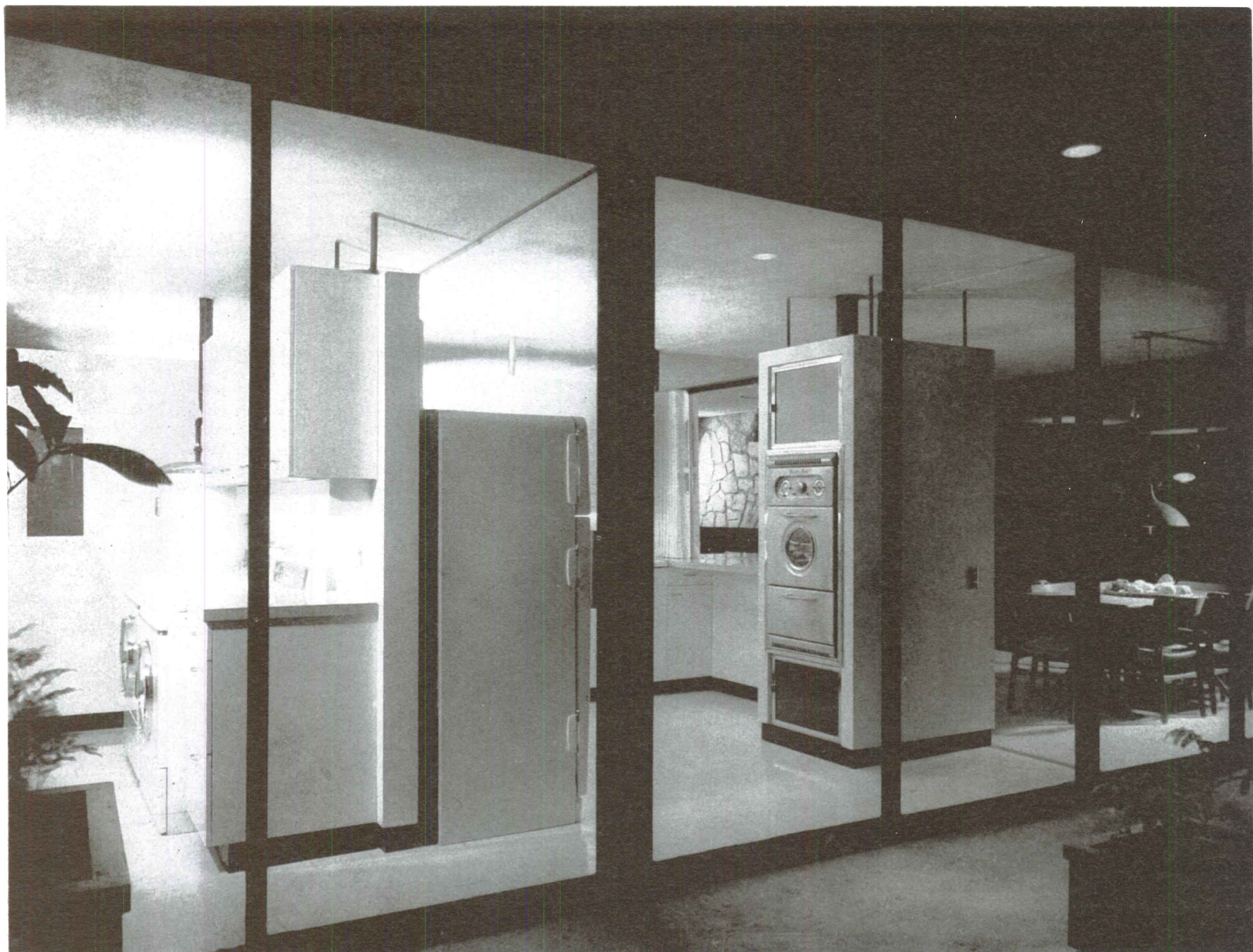
All materials are of natural or neutral colors, selected for their quality of texture, and blended together for the achievement of a serene background for living and to offer no conflict with the grandeur of the natural view.

Color emphasis is singularly stated in the casual pillows which are used in the living area. These may be easily changed to add a new freshness or to accent the transitory moods of the occupants.

While interiors were designed to become an integrated part of the architecture, in the final analysis, they must be appraised on how well they will serve the daily requirements of the occupants and to what degree they will contribute to a constructive and enjoyable experience in everyday living.

—Stanley Young for Frank Bros.

From the master bedroom, the lights from Westwood and Beverly Hills to the coastline and the Palos Verdes Hills can be seen. The ocean and the channel islands are visible during the day. A bath adjoins this room and behind the bed island wall is a make-up cabinet of Nevamar plastic laminate. This cabinet includes a small lavatory and a counter-mounted Moen single-lever-control fitting; the wall over the counter is completely mirrored, and mirror lighting is recessed fluorescent tubing.



ALL PHOTOGRAPHS BY MARVIN RAND

1

The entry opens to the service room, and both service and kitchen open to the child play yard with its gravel ground covering and wall-mounted blackboard. Beyond the child play yard is the garden furniture and tool storage closet, the gas-fired incinerator unit, and the service yard; yard separations are effected with walls of hollow clay block.

The kitchen is all-gas with a Western-Holly built-in range and oven; all cabinets are Shirley white-enameled steel; strip tube lighting is over and under the wall cabinets, and continuous Plugmold strip convenience outlets extend the full length of the counter. An accordion panel over the counter opens the kitchen to the dining area, and Steelbilt sliding door units open to the terrace for outdoor dining.

1. BENDIX WASHING MACHINE AND DRYER; GENERAL WATER HEATER; SHIRLEY WALL CABINETS AND WESTERN-HOLLY BUILT-IN GAS OVEN.

2. ALL COUNTER TOPS AND SPLASH ARE LAMINATED PLASTIC "NEVAMAR" BY NATIONAL PLASTICS. VENT FAN IN THE KITCHEN FROM NUTONE; MODERNFOLD ACCORDION WALL PANEL BETWEEN KITCHEN AND DINING ROOM; SERVEL REFRIGERATOR; WESTERN-HOLLY BUILT-IN COOKING TOP.

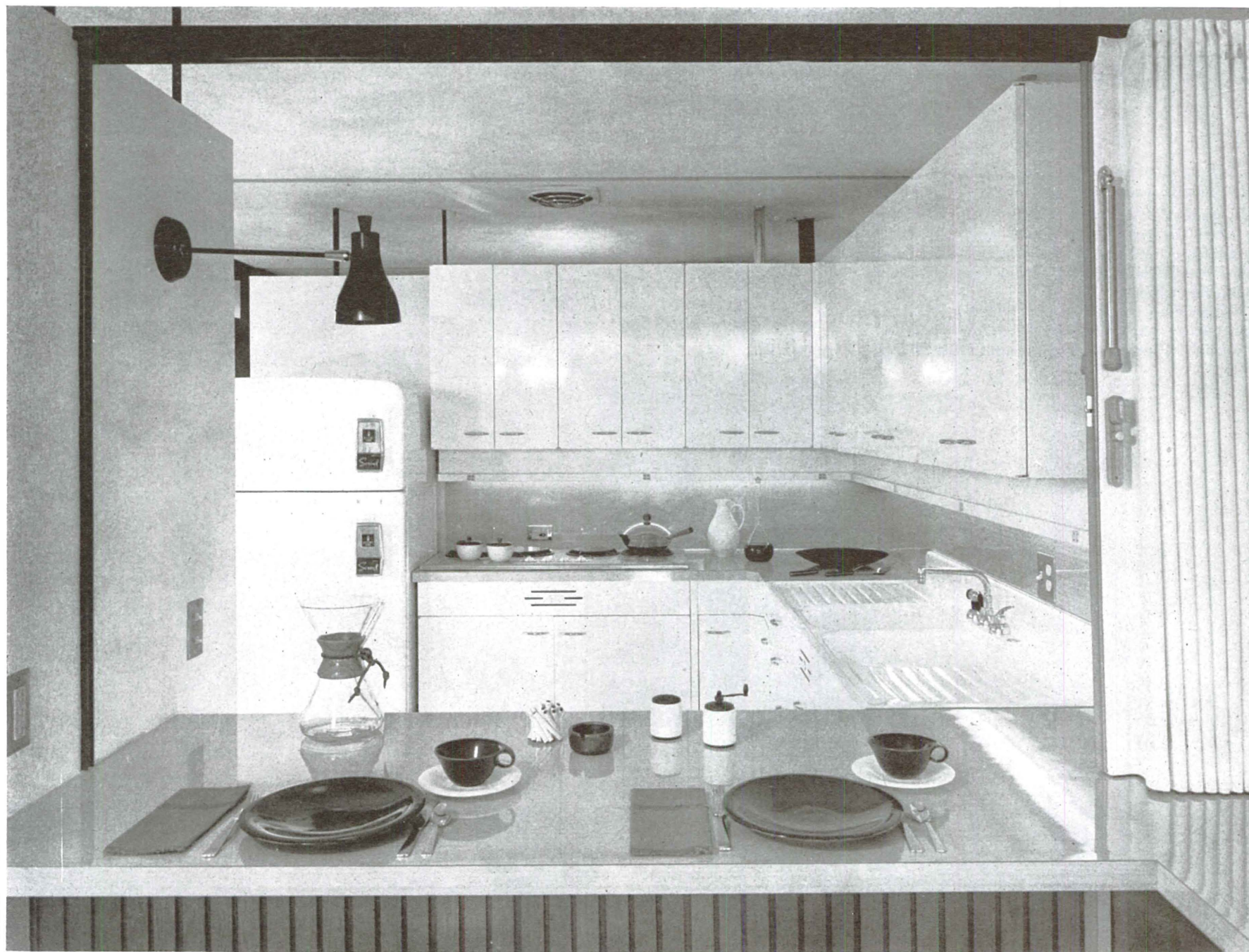
3. LIGHT FIXTURE IN THE DINING AREA IS "FINLANDIA" REEL LIGHT FROM GRUEN LIGHTING.

4. FLOOR, WALLS, AND RECESSED SHOWER TUB ARE BLACK, WHITE, AND TERRA COTTA TILE BY THE MOSAIC TILE COMPANY; ACCORDION GLASS PARTITION FROM AMERICAN SHOWER DOOR COMPANY; BATHROOM FIXTURES BY CRANE COMPANY; BATHROOM ACCESSORIES BY FARIES MANUFACTURING COMPANY. VENT FAN AND CEILING HEATER BY NUTONE.

5. DINING ROOM SET DESIGNED BY HANS WEGNER; GLASS PANEL DOOR FROM AMERICAN SHOWER DOOR COMPANY ON GLASSWARE STORAGE CABINET.



3



2



4



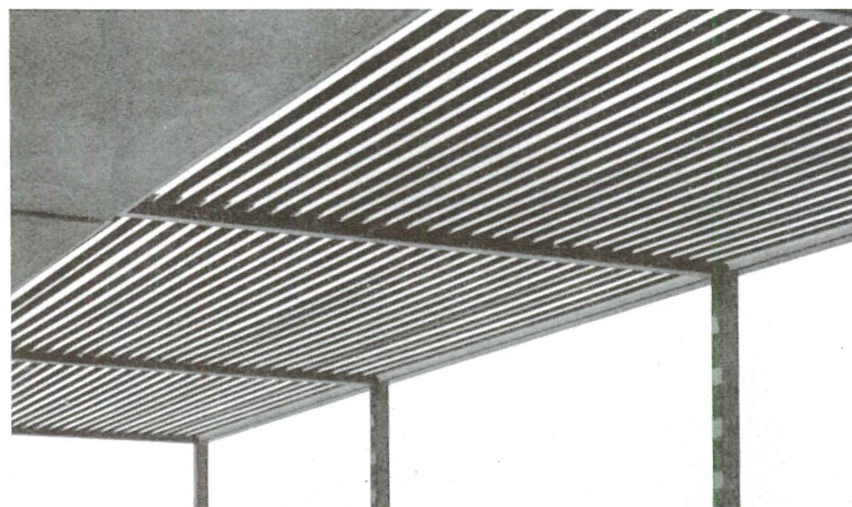
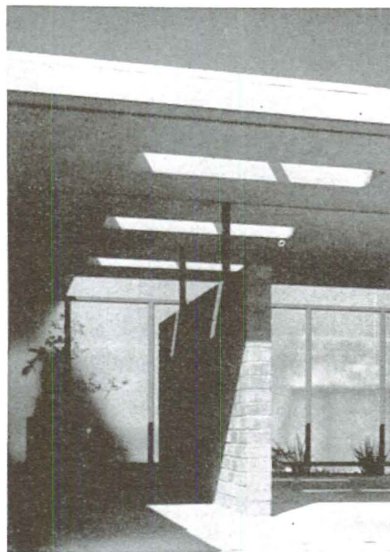
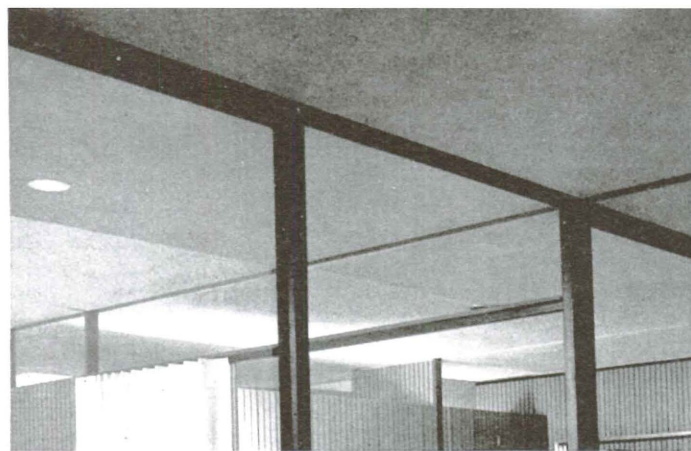
5

DETAILS from the Case Study House

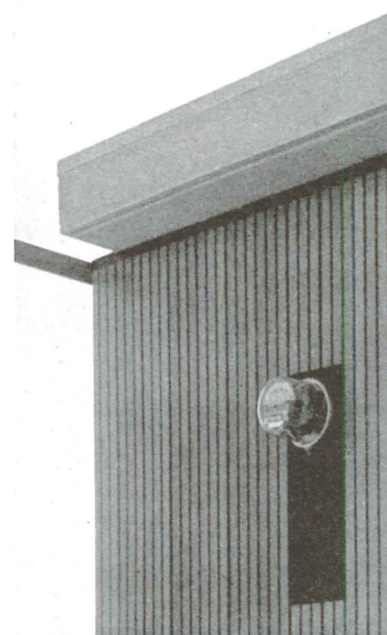
The use of form, line, color and texture and the consideration and application of detailing are usually the measures of quality of a structure.

Here, the colors black, white and terra cotta and natural surfaces of wood and masonry have been composed to form strong contrasts and subtle harmonies.

Articulation of each element, however minor, has played an important part in achieving the overall crispness and completeness of detailing.



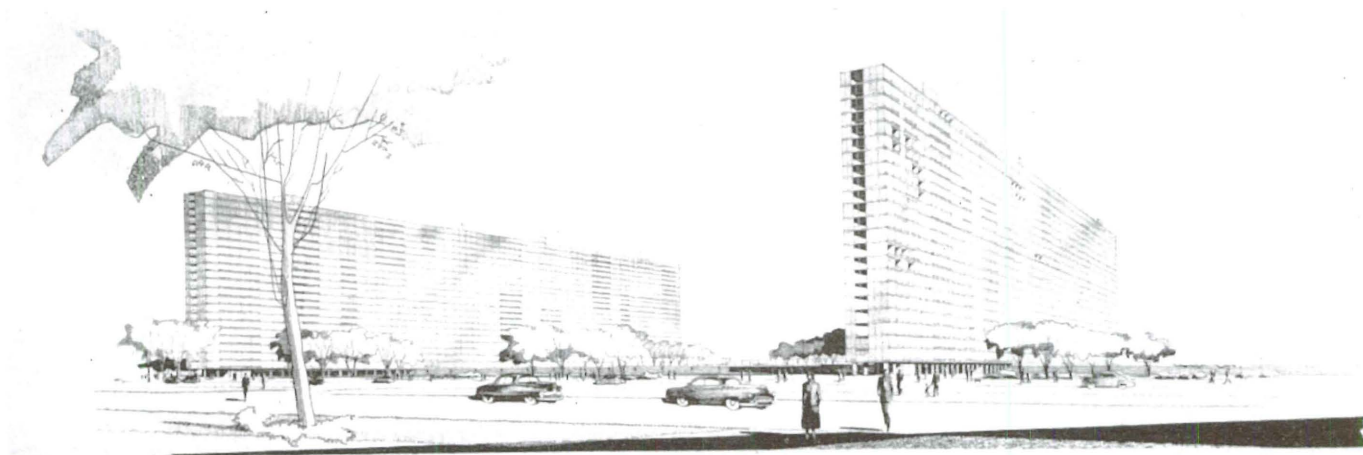
ALL PHOTOGRAPHS BY MARVIN RAND



CHICAGO: A study of redevelopment in action

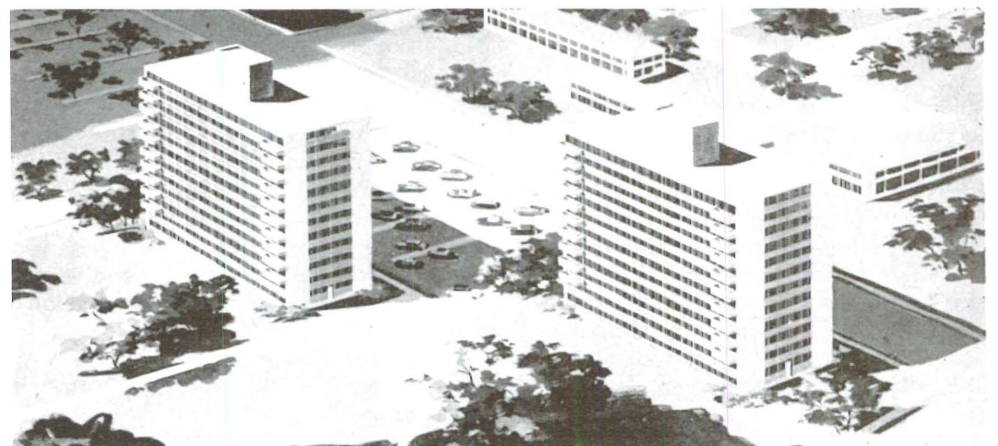
By IRA J. BACH, A. I. P.

Executive Director
Chicago Land Clearance Commission

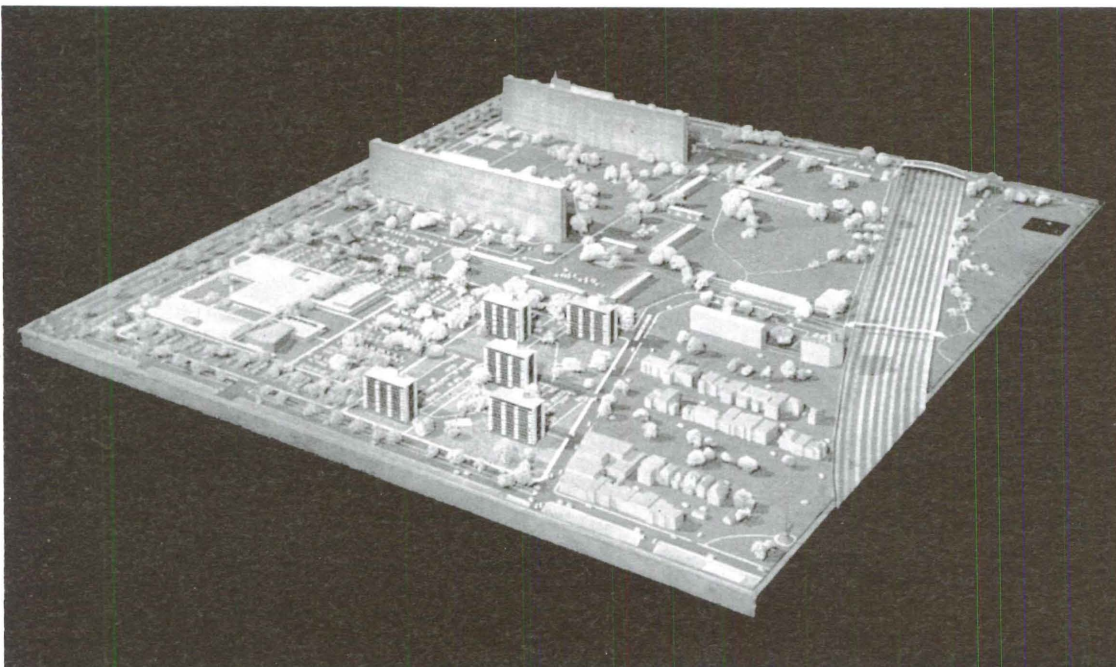


ABOVE: SKETCH OF TWO 23-STORY BUILDINGS WHICH NEW YORK LIFE INSURANCE COMPANY WILL CONSTRUCT ON THE 101-ACRE AREA WHICH CHICAGO LAND CLEARANCE COMMISSION IS ACQUIRING FOR REDEVELOPMENT. THE SITE EXTENDS FROM EAST 31ST TO 35TH STREETS AND FROM SOUTH PARKWAY TO THE ILLINOIS CENTRAL RAILROAD. LAKE MEADOWS, AS THE PROJECT IS CALLED, WILL HAVE 2,000 APARTMENTS.

RIGHT: ARTIST'S SKETCH OF TWO OF THE FOUR 12-STORY BUILDINGS, EACH CONTAINING 119 APARTMENTS, SOME OF THEM WITH BALCONIES, NOW UNDER CONSTRUCTION BY THE NEW YORK LIFE INSURANCE COMPANY ON THE BLOCK BETWEEN 33RD PLACE AND 34TH STREET, COTTAGE GROVE AND RHODES AVENUES, CHICAGO. APARTMENTS WILL INCLUDE ONE AND TWO BEDROOM UNITS. THE LOCATION IS PART OF REDEVELOPMENT PROJECT NO. 1 BEING MADE AVAILABLE FOR THE NEW 1,638 APARTMENT LAKE MEADOWS HOUSING DEVELOPMENT.



BELOW: MODEL OF LAKE MEADOWS, APARTMENT COMMUNITY FOR 7,000 PERSONS, FOR WHICH CHICAGO LAND CLEARANCE COMMISSION HAS ACQUIRED 98 PER CENT OF THE PROPERTY ON THE 101-ACRE SITE BETWEEN EAST 31ST AND 35TH STREETS AND BETWEEN SOUTH PARKWAY AND THE ILLINOIS CENTRAL RAILROAD. NEW YORK LIFE INSURANCE COMPANY, THE PRIVATE REDEVELOPER IN THIS PROJECT, IS CONSTRUCTING FOUR OF THE FIVE 12-STORY BUILDINGS PLANNED. TWO OTHER BUILDINGS WILL BE 23 STORIES HIGH AND 11 WILL BE TWO-STORY GARDEN TYPE STRUCTURES. A SCHOOL, PARK AND SHOPPING CENTER ARE PLANNED ALSO. LAKE MEADOWS IS CHICAGO'S FIRST REDEVELOPMENT UNDERTAKING IN PARTNERSHIP WITH PRIVATE ENTERPRISE. FULL REAL ESTATE TAXES ARE PAID BY THE COMMISSION AND BY THE REDEVELOPER.



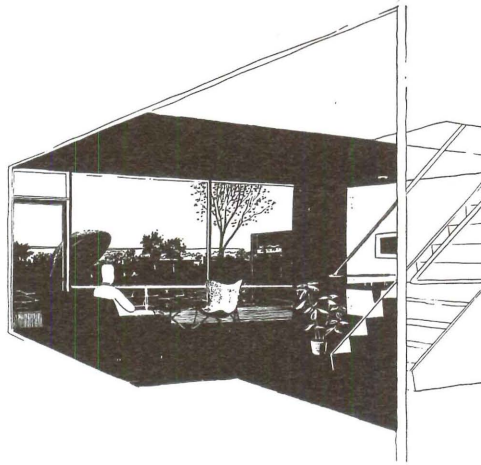
Urban Redevelopment is the process by which cities regenerate and revitalize themselves. The objective of this process is to rebuild the urban complex with such patterns, facilities and amenities as to make the city a more efficiently operating and aesthetically satisfying unit.

Urban redevelopment is a slow process; to the frustrated city dweller, it seems a hopeless process; yet technical competence is not lacking in the specific fields of city and regional planning, engineering, architecture, and building construction and financing to accomplish the task. Furthermore, a great number of new tools have been added to the kit with which we started when the first weak zoning ordinance, and building codes were adopted.

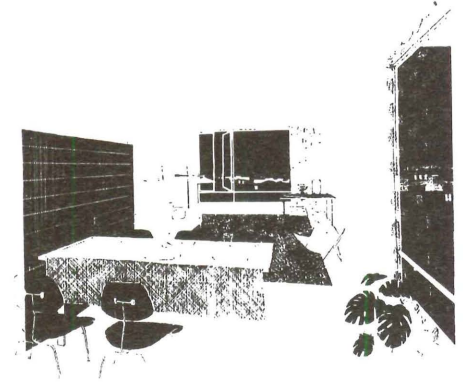
It is true that there has been no coordinated, unified use, until now, of the kit of tools available for attacking the problems of decay and obsolescence in even relatively small urban areas. This has been mainly due to the fact that the acute stage was reached only recently. Today, nearly all cities, towns and villages are faced with the need of using urban redevelopment in some form or other. For this reason, the experience gained in Chicago as related in this article, may prove useful to readers from other parts of the country.

Redevelopment is concerned with the rehousing of families, the relocation of commerce and

CHICAGO



CUTAWAY VIEW OF LIVING ROOM UNIT - H



DINING & LIVING ROOMS UNIT - E

industry, and the compensation to their owners for the dedication of their property to the new use. It comprehends the relocation and rebuilding of major and minor thoroughfares, transportation systems and overhead and underground utility lines, and services to replace the old. The process involves the construction of new housing, commercial facilities and industrial plants and those features necessary to service these facilities such as the construction of new police and fire stations, schools, playgrounds, and parks.

But the process of redevelopment involves more than a tearing down and new construction. Redevelopment programs involve enforcement of building codes, the rehabilitation and conservation of existing structures where economically feasible and desirable. Citizen participation, code enforcement and municipal guidance and assistance all must work hand in hand in this rejuvenation process.

It thus can be readily seen that to save our cities from the terrible costs of decay, huge sums, both public and private, must be available, as well as high quality, top level municipal support. Strong civic leadership by municipal bodies and proper assignment of responsibilities among city departments, and agencies are essential to the carrying out of a program.

Redevelopment requires broadly conceived objectives of city restoration and healthy growth generally expressed in city plans. These plans are essential to any city before many steps can be taken towards redevelopment.

Most cities have planning commissions whose responsibility it is to maintain and keep current information of existing conditions and plans for change and growth. It is here that attention is given to objectives of the urban complex. Here future use and requirements are determined, such as the anticipated needs for schools, parks, transit and transportation in a new or rebuilt area. Obviously, a great deal depends upon the planning bodies' decisions regarding new population densities in any given area.

Within the broad frame of the plan there must

be a high degree of coordination at the executive level for carrying it out. The financing, budgeting and assignment of responsibility to the various departments, and agencies must be made and thereafter coordinated and expedited.

The problems of planning, financing, and expediting of urban redevelopment are obviously far more difficult and complex than those of development of a new town or city. In planning and constructing a new town, for instance, little consideration need be given to relocation of families, commerce or industry. The demolition of structures in stages and re-routing of old utilities, integrated with construction of new utilities and thoroughfares, are some of the details with which the planner of a new town need not concern himself. For the "urban redeveloper," these are his daily concerns.

Most municipalities are limited in financial resources for capital expenditures, either as to borrowing or taxing. For this reason, recognition of the need for some sort of financial assistance to cities and towns throughout the country was given by Congress in 1949. The assistance is geared to a partnership with private enterprise, whereby private capital is brought into the actual new construction after slum areas have been cleared by the municipalities.

Country-Wide Status

To encourage and strengthen local governments in achieving a second redevelopment program, the Congress of the U. S., through the Federal Housing Act of 1949, enunciated a national policy for slum clearance and urban redevelopment throughout the nation. Among other things, provision was made for financial assistance through loans and grants by the Federal Government to municipalities aggregating one and one-half billion dollars.

To carry out this wide-sweeping attack on slums, Congress provided for the establishment of a Division of Slum Clearance and Urban Redevelopment, an administrative body directly under the Administrator of the U. S. Housing and Home Finance Agency. Nathaniel S. Keith became Director of the Division and forthwith

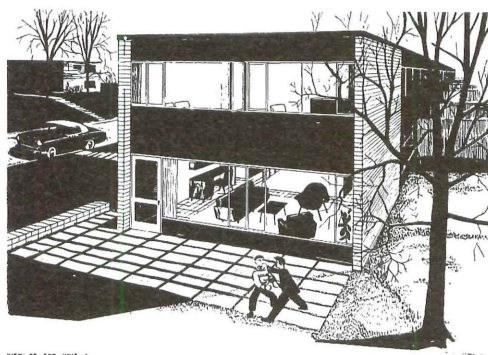
under his guidance, standards and regulations designed to make Federal aid readily available to different cities, towns and villages through America were formulated.

On April 4, 1953, Albert M. Cole, newly appointed Administrator of the Housing and Home Finance Agency reported that there were 116 slum clearance and urban redevelopment projects in 78 localities which were well advanced. Also, an additional 175 localities had applied for and had received reservations or earmarkings of Federal capital grant funds. In 108 of these localities, preliminary planning and survey activities have been initiated. Only 67 of the localities had not yet initiated local programs. Nearly two-thirds of all participating localities had populations of less than 100,000.

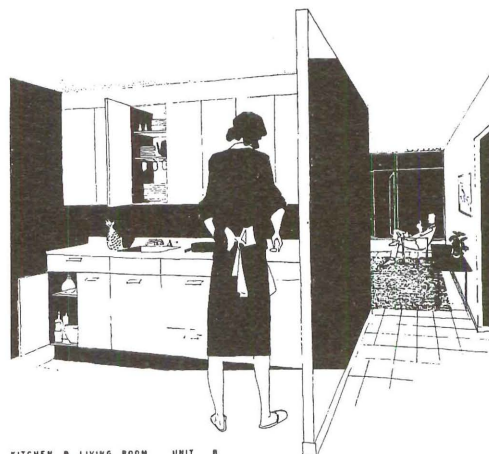
Of the 26 projects under actual development by December 31, 1952, loan and grant allocations had been made for 12, and capital grant allocations for eight. In the 6 remaining projects local public agencies were financing initial project development activities with local funds until loan and grant applications are completed and approved.

The loan allocations totalled \$33.9 million and the capital grant allocations \$54.1 million. The loans, which are repayable with interest, are used to finance the acquisition of land, the demolition and removal of structures, the installation of site improvements, disposal of the land at fair value for the proposed new uses, and for related activities. Local funds are being used for these activities in those projects for which only capital grant allocations have been made.

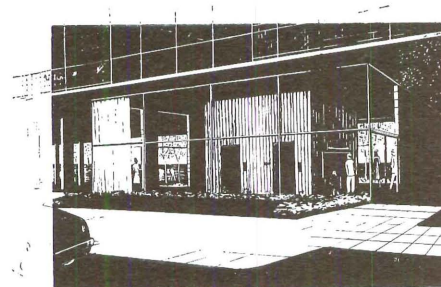
The Federal capital grant funds may be used to absorb up to two-thirds of the net project cost, or deficit, which is the difference between the cost of undertaking slum clearance projects and the proceeds from the sale of the land. At least one-third of the deficits in local programs must be provided locally. While some local public agencies are providing the local grants-in-aid entirely in cash, most communities expect to fulfill some or all of their local contributions through donations of land or demolition or site



VIEW OF END UNIT 2



KITCHEN & LIVING ROOM UNIT 2



ENTRANCE LOBBY

improvement work, or through the provision of public facilities such as schools, parks, and playgrounds to serve the projects.

The estimated capital grant requirements for delineated projects aggregate \$173 million. These are based on net project costs, or deficits, aggregating \$265 million for individual projects. The gross costs aggregate \$387 million.

Without the availability of Federal loans and grants, relatively few localities could engage in urban redevelopment under existing legislation.

However, Chicago was fortunate since the citizens of Illinois and the City of Chicago made it possible for redevelopment to advance more rapidly there than elsewhere. Because Chicago was able to start earlier, the story told in the following pages was made possible. On the other hand, the "mid-west Grant" perhaps had many more growing pains than other places and perhaps an earlier start was necessary. Beginning without Federal funds, but looking forward to Federal assistance, early in 1947, the mold was cast.

The Chicago Program

Illustrative of the Urban redevelopment process is the Chicago Program.

In Chicago, Mayor Martin H. Kennelly has assigned the responsibility of coordination and expedition of urban redevelopment to an appointed Housing and Redevelopment Coordinator. This office was created in 1947 by the Mayor in response to recommendations by the "Mayor's Housing Action Committee." This committee had been created in 1946 on a non-partisan basis. Holman D. Pettibone, President, Chicago Title and Trust Company was chairman of this committee that not only made recommendations but actively participated in the City Council and State Legislature public hearings.

As a result of this Committee's recommendation, a major element in the framework of the urban redevelopment program in Chicago was established. The Chicago Land Clearance Commission with state grants in the amount of \$10 million was created to assist private capital in Urban rebuilding. This amount was augmented

by a referendum and slum clearance bond issue in Chicago for \$15 million. At the same time a relocation housing program was initiated through the legislature setting up some \$3 million together with another \$15 million Chicago referendum bond issue. This latter phase of the program has since resulted in the construction of some 2,000 dwelling units by the Chicago Housing Authority for low income families displaced by the redevelopment program. These units are today occupied by families once living on the sites of superhighways, parks, schools as well as those of the Land Clearance Commission.

Another element in the framework was established in 1947 when the Chicago Dwellings Association—a city not-for-profit corporation to provide housing for low-middle income families and military service veterans who might be displaced by redevelopment projects and who might otherwise find no adequate housing. This organization received approximately \$2,500,000 from the State and its operations are supervised by the Chicago Housing Authority and State Housing Board. It has under construction some 350 dwelling units financed through F.H.A. insured mortgages and plans to construct an equal number this next year.

The Chicago redevelopment program is well-grounded since it is based on a series of special redevelopment area studies prepared by the Chicago Plan Commission. These studies focus attention on those old central areas of the city where clearance operations are to be concentrated and serve as guides for the coordinated efforts of the various city departments and other agencies engaged in rebuilding.

A further major element in the Chicago Program is the neighborhood conservation program vested in the office of the Housing and Redevelopment Coordinator. James C. Downs, Jr., the Coordinator, is one of several public spirited citizens who serve without pay as do the five Commissioners of the Land Clearance Commission, the five Commissioners of the Housing Authority, the seven board members of the Dwellings Association, and the thirteen citizen

members of the Plan Commission. These civic leaders all direct their attention to Chicago's program for redevelopment. In operation for less than a year, three residential areas of sizes averaging about one-half square mile each have already been certified for conservation and work has commenced in organizing citizen and property owner participation in the stabilization of other neighborhoods. The end result will have been achieved when these areas have sound structures and dwelling units provided with adequate public park, school and play facilities free from vehicular traffic hazards and when a new climate has been created that will result in stable neighborhoods impervious to blight.

The Housing and Redevelopment Coordinator's role in the Chicago redevelopment picture is to integrate and expedite the work of the several elements in the city working toward the rejuvenation of the city. The objectives determined by the Chicago Plan Commission are thus effectuated by the several organizations each of which has its particular function in the rebuilding process. Annual city appropriations and capital improvement programs are correlated with the work of the Land Clearance Commission, Housing Authority and Dwellings Association. The Coordinator sits at each of their respective board meetings as an ex-officio. Without express authority or mandate he has, through a general willingness to cooperate of all concerned, been able to accomplish a high degree of success. The present incumbent has been in office about one year, and in addition to expediting and coordinating the redevelopment program, through a salaried deputy and staff, the office directly operates the neighborhood conservation program and in addition handles family relocation for the city superhighway program. The co-ordinator thus has two operating functions to perform in addition to carrying out his main role.

To insure complete participation of Chicago's citizenry in redevelopment, the Chicago City Council passes on all site selections by agencies and all public improvements by its departments.

(continued on page 42)

MUSIC

continued from page 14

If you were to challenge these people with such a statement, they would answer that their business is . . . oh, any one of some half-dozen promoter's rationalizations, to the effect that it isn't their business to keep up with all the new music that is being written. Yet any businessman who fails to keep up with the innovations in his own line will most likely fail and be declared incompetent by his best friends. If my old classmate Josh Logan had gone about presenting musical comedies like that, he would have been out of show business years ago. Yet musical organizations appear to thrive by creating ever larger deficits, and the operators who direct them substitute cheapness for showmanship in an effort to popularize the product. When a manufacturer begins cheapening his product, it means that he is losing his market.

But it was another, more actively self-publicized figure of show-business, a man who once tried to tell the Metropolitan Opera the way it should go, who informed Stravinsky that his opera would never succeed with the American public.

The fact is that the opera did succeed. The directors and staff of the Metropolitan Opera deserve credit for that. They made a good show of it, more power to them. And they needn't console themselves for any pain my comments cause them by saying that I don't understand the opera business. I know what they are up against.

The Met is an immense, ugly, ill-designed, poorly equipped landmark of masonry set on a block of superlatively expensive real estate in downtown New York City, with no room or opportunity for change or expansion. No theatre could survive for a season with such a plant and such an overhead. To put on a new opera at the Met involves enormous expense, with the chances of success or even of paying off the investment about one in ten, and the chances of failure made the greater by the reluctance of an entrenched audience and its critics to accept new music, even if good, on any terms. The same critic who belabors the opera in his Sunday column for being unadventurous can be trusted to dislike and abuse or dismiss with qualified compliments the new adventure when he sees it. If the music is demanding, he dislikes it; if it is not demanding, he finds

it empty or derivative. The pretentious critic grows in his own esteem by pretending to be superior to new music.

Similar conditions on a smaller scale are driving the New York theatre out of business and have raised the cost of giving a musical performance in any New York concert hall so high that even a full house cannot pay for it. The same thing is beginning to happen in Los Angeles. There are several possible solutions for this state of affairs, and almost any one of them is better than government patronage or subsidy with all that that implies of bureaucracy. The automobile industry does not continue producing automobiles at a loss just because some people prefer driving instead of walking. Music, opera, and theatre have been at their historical best when they were relatively solvent. Poverty is good neither for art nor for the artist. The size of the deficit is no proof of esthetic competence. Nor is the lack of a deficit proof of artistic competence. Good music is usually presented at a loss and survives by interested and intelligent patronage. Which is no excuse for poor showmanship or for accumulating or sanctifying an unnecessary overhead. Patronage, if unavoidable, should be earned.

The second and no less important fact is that the show deserved to succeed because the opera is not only good music, like many historic failures weighing down library shelves which are remembered only by an overture, an aria, or incidental excerpts; it is an expertly conceived comedy, directed to the ear and to the eye, the risibilities, the higher or conceptual intelligence, and the dramatic imagination. The comedy is gusty, not merely verbal, a dubious asset in a libretto, at least half of which may never be understood, but visible, and the music makes the most of every chance. The sentiment—an opera must have sentiment—is dry in flavor, so that the music is not driven to quivering platitudes and emotional falsehoods but is allowed to expand upon the situations with genuine feeling. Thus the composer, being an artist of a very high order, is able to contain himself within the bounds of music.

A good opera must begin with a good libretto. A good libretto may be a foreshortened drama of violent, brute contrasts, in the ordinary Italian manner; a display piece in the French style (regard-

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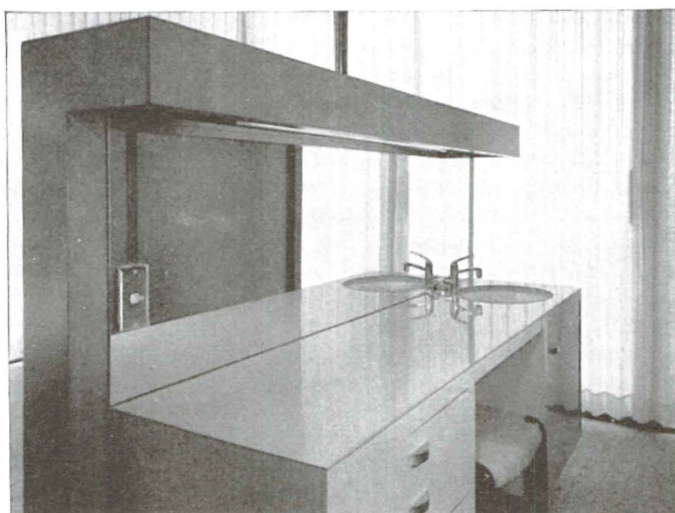
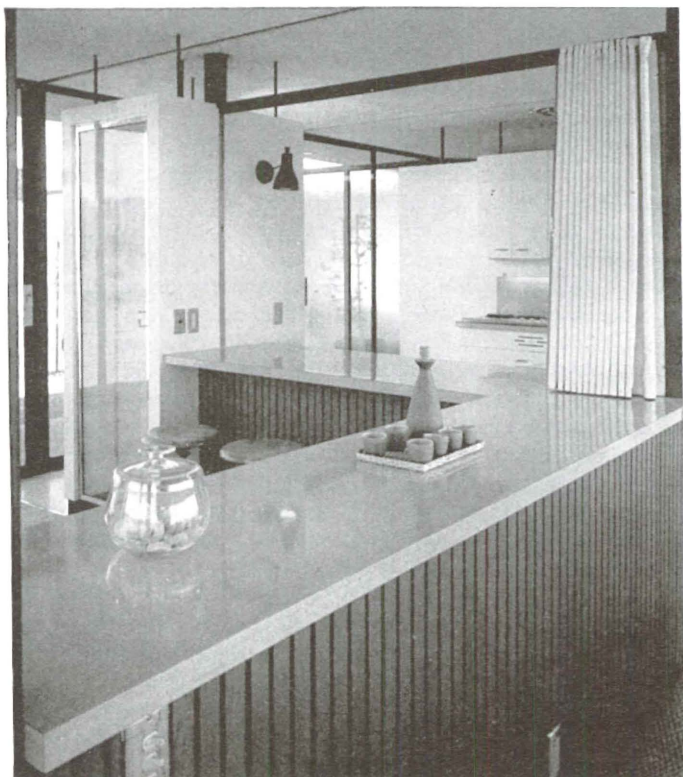
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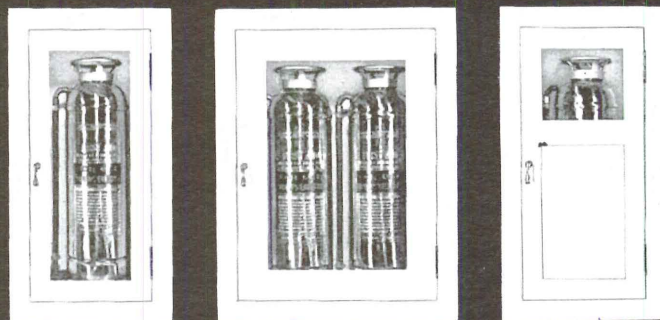
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less of music); a sort of bastard, epical folk-fantasy after the German way of thinking; or the confusion between dramatic prosody and music that has made opera seem a near impossibility in English. A poor form with an unmistakable esthetic challenge. Opera can also be good comedy or good tragedy in any language, but this is the exception. In search of a libretto Stravinsky turned to the naturalized American, English poet W. H. Auden, who, if he has never reached the heights attainable by speech that has become its own reason for existence, a definition which accounts for the exalted effect of some absurd passages by Shakespeare, is nonetheless the best conscious workman who is now writing poetry in English.

Auden the poet, assisted by another gentleman whose part in the affair has not been made clear to me, put together a libretto that is very nearly a model for beginners, and few if any librettists these days are other than beginners. It fails as a libretto just at the point where it begins aspiring to serve as something more than a framework for dramatic music, just at the point, you may say, where Auden as a poet usually fails, where he steps out of the parody manner, of which he is a master, and tries to go it on his own as a conceptual artist. Conceptual thinker? you correct me. Not at all. Auden is an interesting conceptual thinker; his thought like his art depends upon a parodic restatement of existing concepts. He fails when he tries to merge the thinker with the artist, to become creative. He loses altitude just at the level where Richard Wagner, who had trouble getting off the ground as a poet, began rushing like a ram-jet through the thinnest atmosphere.

Now the peculiarity of Stravinsky, which has baffled many admirers and provoked much unfair criticism, is that he is not only a creative artist capable of stratospheric flights of genius but also a hard-working parodic artist, capable of adapting, as Auden does, a great variety of materials and ideas to his productive use. Undiluted genius, as Mozart and Schubert painfully found out, too often exceeds the capacity of its audience; the most successful artist combines with his genius a well developed gift for parodic workmanship. Regardless of critical strictures, no one can now deny that Stravinsky has been, as he is at present, the most successful composer of the twentieth century, one of the most successful composers in musical history, a veritable Haydn. He is praised too often for this reason, at the expense of his music.

Taste and style of poet-librettist and composer were thus well matched: each is a finished workman and craftsman; each is able to adapt to his purposes the material at hand.

The opera begins with a parody overture, a fanfare surrounding a wandering line of displaced harmonies, as if some of the musicians were playing out of tune, a sophisticated rusticism like the historically authentic rudeness of the winds in the dances of the second scene. The parody overture is an established trick of the theatre, deceiving no one; but the point has been well made, as by the wandering bassoon in Mozart's wedding march for Figaro, that the comedy means more than it says, the tongue is in the cheek.

Upon this beginning the plot enters at a low level of intensity, its few simple relationships initiated by combined recitative and patterned singing. The scene shifts to a dive in London; the music is filled out, in more complex interchange, with witty coarse parodies of eighteenth century popular dances; the chorus comes in. Tom sings a cavatina to love and goes off with the mistress of the brothel, Mother Goose. The plot and chief characters, with one exception, have been introduced; the background, conceptually and morally, is clear and well contrasted. The listener is ready for pure song and gets it, in the third scene, from the soprano heroine, two magnificent arias, separated by a few words of recitative. And the act ends. Dramatic and musical development have gone together like a pair of dancers in a ballroom exhibition. Emotion and movement have grown to a high point, where movement ceases and the high emotion becomes sustained pure music.

The second act opens near the lower level of the start of the first act, but the drama between Tom the hero and the devil is intensified, the devil reasoning with and still further tempting his now disillusioned victim. The next scene brings Ann, the heroine, to London in search of Tom. She begins another great aria, an apostrophe to London. While this aria is reaching the point where something must be done to stop it before she runs out of voice and the libretto loses momentum, the orchestra changes to a march, over which the aria continues; and a line of servants starts trooping across the stage, each carrying some sort of monstrously shaped wrapped package

The audience eye is diverted from the song, and the ear is prepared for fresh events.

Enter Tom and a sedan chair following the packages. Tom greets Anne, transforming the onflow of the aria into a duet. A head pops out of the chair. A harsh voice summons the hero to leave the lady and attend to his wife. The duet resumes with comedic interpolations from the chair, working up to a full-scale trio. Baba, the Bearded Lady, in the sedan chair, drops her veil to show her beard and carries off Tom, her husband.

The transition has been well managed. We are now at the level of comedy, and the third scene of the second act is a comic masterpiece. Baba, the Bearded Lady, in a pink dressing-gown, sits at breakfast with Tom. She is chattering and he bored. At high speed, breathlessly accompanied by the orchestra, in which winds tumble over one another to keep up and stumble two notes beyond her when she stops, Baba delivers herself of her adventures, names of places marking the sources of loves not otherwise distinguishable, somewhat in the style of Hemingway's amorous recollections in *The Snows of Kilimanjaro*, until, seeing that her lover is paying no attention, she goes to him and throws her arms around his neck. Thunderously, in the only spoken words of the opera, he orders her: "Sit down!" Insulted, she rares back at him, the tessitura rising with each epithet to a high shake on the word "Never!" Our hero most ungentlemanly snatches a wig from the wall and wraps it around her head, stifling the cadenza. The devil enters, and the plot resumes its business, another temptation: the hero is persuaded to believe in a dream that he has invented a machine to overcome poverty by transforming stones to bread. The comic climax has been lowered and relieved, but the relief may be, after further experience, an anti-climax. It is an obvious moral allegory piled on top of others not previously so obvious.

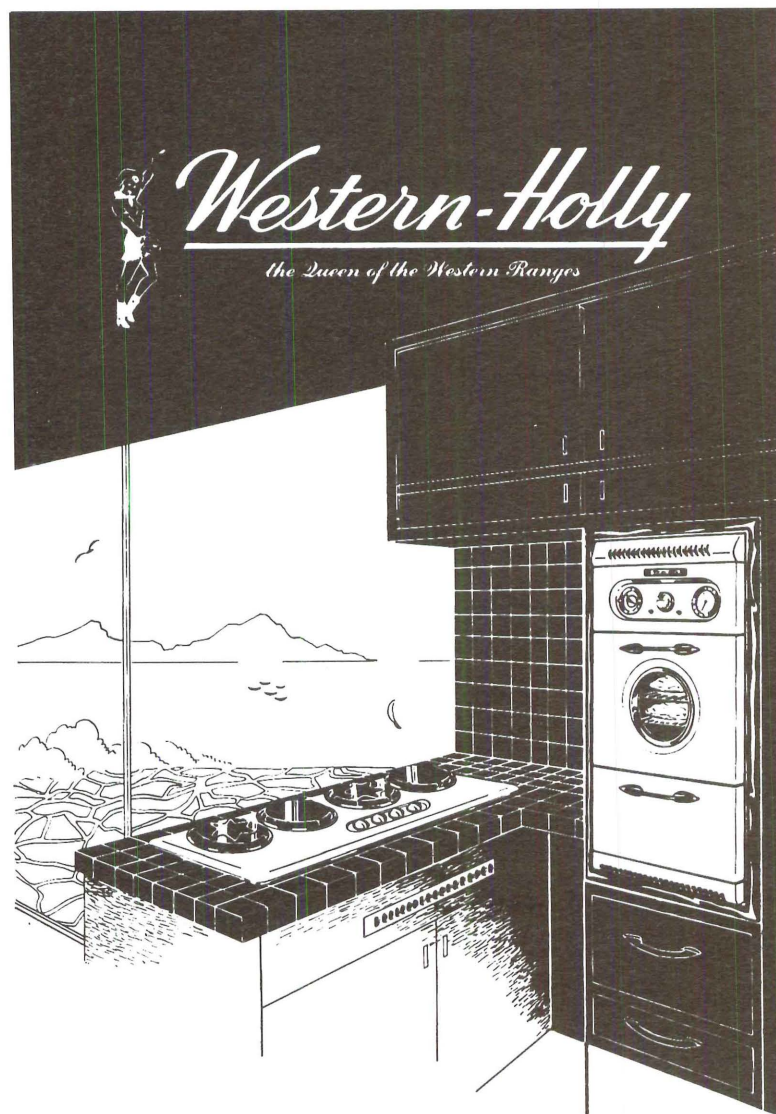
A similar unbalance causes Tom to say, as the act ends, that he has buried his wife, whereas he has simply left her palpitating under the wig. Our comedy is turning into a morality or a drama of ideas and beginning to develop horizontal splits. On one level the poet is exposing hypocritical idealism. On another he is attempting to continue with pure comedy. On which level shall the composer place his music? One musical substance will no longer serve for both. The composer must divide his interest between them.

When the curtain rises for the third act the scene is unchanged, but the passage of time is indicated by enormous cobwebs hanging from the rafters to the furniture. Baba sits as before, curtained by the wig. Tom's philanthropic scheme has failed, and he is being sold out at auction. We are back to the broader atmosphere of the second scene of the first act, with chorus and auctioneer antiphonally parodying the responses. The suppressed Baba is auctioned off, revealed by the removal of her wig, and immediately resumes singing at the starting point of her cadenza. Stripping off the pink dressing-gown she makes her exit in the abbreviated garments of the harem. The scene is amusing, musically witty, and I am told quite difficult to sing, the entrances being at odd places to resemble the voices of a crowd. The comedy has been allowed to drop to a level at which it will not contrast shockingly with the sepulchral dissonances of low strings introducing the next scene, in the graveyard, where Tom is to venture with the devil for his life.

Now the chiming clock of the first act becomes the booming bell of midnight. The devil claims Tom's soul according to the bargain but agrees to a contest of cards. If the hero can guess three cards successfully, he will save his soul.

This folk-fantasy, whistling out of the safety-valve of sanity like the desperate escapes we are driven to when dreaming, has precedents that go back to the origins of conscience. But it is an escape; it does not meet the sudden issue of damnation. You can make damnation heroically defiant as in *Don Giovanni*; or sentimental as in *Faust*; or comic, as in Stravinsky's earlier brief for *Everyman*, the *Soldier's Tale*. Or you can make it tragic by dwelling subconsciously, as Milton appears to do and Blake does consciously, across the tracks of Christian formal ethics. Bach meets and dramatizes the problem of evil but sweeps it aside, as he sweeps aside the quarrels of the churches, the strictures of Luther and Calvin concerning whom shall be saved, by an all-encompassing faith in spiritual redemption through the divine love and grace. In our secularist era it is easier to discuss and play with limited spiritual and moral concepts.

Auden reflects the thinking of a group who have been influenced



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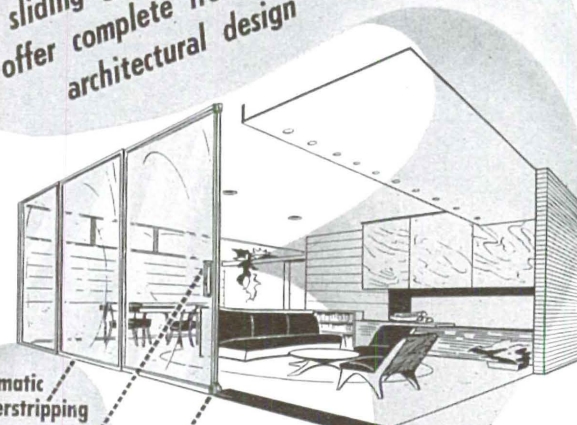
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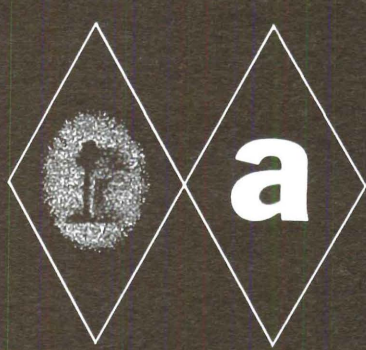
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by the English critic Charles Williams. Here is the curious moral nowhere of salvation by the Graham Greene conviction of sin, where culture philosophically waddles in blank verse to *The Cocktail Party*, where Charles Williams himself offers indices of spirituality in crude adventure novels, such as the one in which he invokes the fabulously sacred Prester John to play the part of a less interesting Father Brown to save the Holy Grail. What is the Grail doing there in the first place? An elite of esotericism and best-sellers, of literary Catholicism, either Anglo or Roman, mingles the precious with a rather flat precocity of infantile symbolism. Auden has kept himself fairly clear of this sort of thing, but it drags like a burden of dreariness against the music of this third act.

Auden labors to dramatize the moral clumsiness. Twice the Queen of Hearts turns up, as Tom remembers and then hears the distant singing of his virgin; once he falls symbolically over grave-digging apparatus and calls the two of spades. The devil is discomfited. And so is the composer, for all that the music of this scene revels in such accomplished artifice as the long duo to the accompaniment of a solo piano,* unquestionably Stravinsky's most enchanting composition for that instrument.

"Not all that is artificial is good, because the artifice may escape control and become stupid or even vicious, and much that is natural is good, because we are vitalized by it; but only the artificial can be good expressly," wrote Santayana in his old age.

Auden's artifice, which sustains the first two acts, becomes "stupid and even vicious," a bearded lady with ethical significance, when he tries to invest it with higher meanings; while Stravinsky's artifice, which is most natural at the high level of the soprano arias, must now become "good expressly" because it is allowed no other sufficient reason for existence.

The final scene is in a madhouse, where Tom expires like Tristan on his pallet, surrounded by a crazy chorus. He believes that he is Adonis, and when his Queen of Hearts, his virgin, comes to visit him even in the madhouse he calls her Venus, compounding morals and mythologies in a frenzy of crossrelationships. Pure and untouched she sings him to sleep like Solveig singing to Peer and departs with her father, while Tom waking calls upon the mad chorus to justify his pagan godhood. This curious combination of moral madness, Mariolatry, and the *Liebestod* offers unconvincing material for the composer's eloquent and lovely and for this reason inescapably sentimental apotheosis. A final chorus of the principal characters crochets the moral.

Critics have averred that Stravinsky cannot set a text to music without distorting it. That is not true of *The Wedding*, and it is not true of this opera. The placement of the words is sometimes odd and sometimes too emphatic. But it is always well designed. The meaning comes through where it is needed. At the high level of the arias it is not needed; the music speaks more movingly than any text. Some of Auden's moral dialogue may have been lost, but I am not sure that it is needed. The confusion of purposes might have been more evident, if it were more clearly understood.

Great music can save nonsensical plot and soporific drama; it cannot rescue a bad libretto. Causally and temporally, in every opera, the libretto is of first importance. During the seventeenth and eighteenth centuries a composer sought the favor of the librettist, as today tunesmiths of musical comedy seek the services of Robert Russell Bennett. The librettist was the man who knew what would go, if the composer did his work adequately. Metastasio conferred his librettos on composers who seemed to him worthy of them.

A libretto is the vocal-visual armature upon which the composer shapes his opera; it must contain a minimum of stage activity that does not serve as a means of projecting effective musical combinations. Auden's libretto is a good vehicle for music; it is, besides, a well-designed and visually entertaining sequence of stage actions. With no philosophy at all it might have been a better comedy.

By the standard of opera *Rake's Progress* is a masterpiece; by the standard of drama it is a comedy that wavers between sure-footed farce and insecure higher meanings. Musically it is one of Stravinsky's most inspired achievements, overflowing with comic invention and his maturest lyricism; he fails no chance that is offered

*The opera is scored for harpsichord (piano alternative in parentheses). For the recitatives harpsichord may be preferable, except in a large hall, but I cannot imagine this solo accompaniment being played on anything but a piano. For the Met performance a piano was used throughout.

him. He falls short only in being unable to use what has not been given him, in finding no place for that vein of personal religious utterance which is the glory of his Mass, the transfiguration of his Orpheus, the conviction at the heart of his Cantata.

WALTER GROPIUS

continued from page 19

never have built in Europe with its entirely different climatic, technical, and psychological background.

By building near Walden Pond in the New England countryside, we became neighbors of John Adams, one of the direct descendants of the presidential family, and we rather worried over what, we thought, might have been a very sour reaction from a family so steeped in history. But old Mr. Adams took one good look and, to our surprise, stated that he thought this modern house was actually more in keeping with the New England tradition of simplicity and straightforwardness than quite a few other solutions that had been tried. He was little disturbed by the unfamiliar sight of a flat roof and other unconventional characteristics as long as he could see that the moving spirit behind it was facing the problem in much the same way as the early builders of the region had faced it when, with the best technical means at their disposal, they built unostentatious, clearly defined buildings that were able to withstand the rigors of the climate and that expressed the social attitude of their inhabitants. His reaction encouraged me a lot because this is the kind of understanding we should look for, but rarely find, because our educational guidance has been built up for the most part on the mentality of the aesthete rather than of the creator and does not teach people to distinguish between those traditions that are still green with life and those that have long ceased to draw sap.

Our present responsibility then seems to be to determine which features of our vast industrial civilization represent the best and lasting values and should therefore be cultivated to form the nucleus for a new tradition. Proper distinction of cultural values can, of course, develop only through steadily improved education. That we obviously

do not make the most of our cultural chances through education is apparent from the figures of last year's national expenditures:

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No comment necessary.

One of the major jobs falling to us architects in the field of cultural education would be to point up and make precise the new values and sift them from the welter of ascending and fading fashions and a mass production process that has yet to discover that change, as such, does not necessarily bring improvement. Amidst our vast production and an almost limitless choice of goods and types of all description, we need to remember that cultural standards result from conscious limitation to the essential and typical. In short, we need to separate the chaff from the wheat. This voluntary limitation, far from producing dull uniformity, should give many individuals a chance to contribute their own individual variation of a common theme and so help to evolve again the integrated pattern for living that we abandoned with the advent of the machine age. Those two opposites: individual variety and a common denominator for all, will then once more be reconciled to each other.

This brings me to a topic that many people think has been a life-long obsession with me: the idea of teamwork. I didn't stop at recommending it to others only; all through my life I have made different approaches to it myself, beginning with the Bauhaus group work up to my present association with my seven partners in The Architects Collaborative. I shall not bore you with expounding its virtues and rewards, but I do want to say again that I see in voluntary teamwork a twofold guaranty: protection of the individual in his struggle against becoming a mere number and development of a common expression rather than of pertentious individualism.

You may enjoy hearing about a little controversy I have had recently on this topic with Frank Lloyd Wright. Last fall we both were invited by the Mexican government to Mexico City. One evening we were guests in the house of a Mexican architect. I started a discussion on the potentialities of teamwork. When I finished, Wright turned to me and said: "But, Walter, when you want to make a child, you

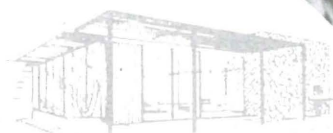
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would not ask the help of a neighbor, or would you?" I countered: "Yes, I might . . . if the neighbor happens to be a woman."

These days, when scientists are already charting our way to the stars and our youngsters dream of nothing but space trips, we have to admit that we haven't always succeeded in giving even *this* old planet an appearance that would be a full credit to us. Thinking of Main Street, we know how much creative spirit and action are needed to give it back that dignity and unity of a preindustrial town—of course, transformed into contemporary terms. In a symposium on "What Happens in Modern Architecture," some time ago, Fritz Gutheim suggested: "We are not recognizing what modern architects *can* do, and we do not set them to work to do the things we *need* done." The trouble is that not *enough* is happening in modern architecture."

I cannot finish without taking this highly welcome opportunity to give here publicly my deeply felt thanks to this country, which generously has opened her door to me and my ideas and has made me one of her citizens. Much I owe particularly to Chicago. I have always felt greatly attracted by its most elemental vitality and by its daring people who still take life as a pioneering adventure. With two of its progressive ventures I am happy to be personally connected through more than general interest: one is Illinois Institute of Technology's Institute of Design, the only direct continuation of the original Bauhaus I founded 34 years ago. The other is the Michael Reese Hospital development on the South Side, for which I have had the honor to serve as architectural consultant for the last eight years. Chicago's Central South Side redevelopment program, characterized by the work being done by Michael Reese Hospital and Illinois Tech, is the only large-scale "square mile rehabilitation" in the United States which is being carried to realization due to the energy of quite a few leading Chicagoans, some of them here present.

The Michael Reese development could hardly have succeeded so well, however, without the farsightedness and consistency of its Planning Director, Reginald Isaacs, to whom I am also personally deeply indebted for innumerable acts of faithful friendship. I hope that a worthy successor, as disinterested and brilliant as he has been, may be found to carry on this unique job when he will soon leave to take over his new position as Head of the Department of City Planning

and Landscape Design at Harvard University, an appointment which has just been confirmed by the Harvard Corporation.

Dr. Rettaliata, may I extend my warmest thanks for honoring me by acting as host to the exhibition of my work at Illinois Institute of Technology.

I cannot think of a more welcome place to house this exhibition than a building which has been designed by my friend and colleague through more than forty years, Ludwig Mies van der Rohe.

I am also deeply touched that so many of my friends, colleagues, and former students are honoring me today. I am happy to tell you that I have come to Chicago this time not only to reminisce, but to discuss pending work which may add a stone or two to the skyline of Chicago. Here, where modern architecture has been started by Sullivan's genius, these pending commissions may permit me to leave some traces of my own as a contribution to the Chicago spirit of pioneering.

CHICAGO

continued from page 35

There are in addition, the Chicago Park District and Board of Education that are independent to a large degree. Where parks and schools are part of redevelopment, the Coordinator has an important role in bringing about a successful development.

The Chicago redevelopment program is moving at a fairly rapid pace. The program is only five years old and already a great deal of demolition, rehousing of families, and new construction has taken place. The Mayor's Housing Action Committee of 1947 was aptly named because Chicago has seen a lot of action since that time.

While the Program of the CLCC is but one part of a total approach, the program is significant because it alone *directly* spurs investment by private capital in city rebuilding. For this reason, an examination of this program might be of interest.

The Chicago Land Clearance Commission today has six redevelopment projects in various stages of development. They emphasize the tremendous scope and possibilities of regenerating the in-lying slum areas of the city. The scope of these projects point up the City's

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needs for many varieties and combinations of new land uses.

Redevelopment Project No. 1 is a twenty-block area located about three and one-half miles directly south of the Loop near the shores of Lake Michigan. It was composed of some eight hundred structures housing approximately thirty-five hundred families in buildings constructed originally to house about two-thousand families. On this site the New York Life Insurance Company is constructing two thousand apartments, a comprehensive shopping center and underground garage. A new school and park will service the population. The concept of this plan required the closing of existing streets and the building of new ones. In general, these plans call for a new neighborhood in a campus setting. Two of the apartment buildings will be 23 stories high, 40 feet wide and 800 feet long, to give an idea of the scale of this project. Also, there will be five 12-story apartment buildings together with a series of row houses.

Four of the 12-story buildings are now under construction. 95% of all the parcels are now owned by CLCC and 90% of all the structures are down.

Redevelopment Project No. 2 is an experiment that was the result of an amendment in 1949 to our 1947 State Statute to permit land clearance commissions in Illinois to clear so-called "dead subdivisions." The Statute refers to these as "blighted, vacant areas." In the early "20's" many areas were subdivided, sidewalks, streets and utilities constructed and then abandoned with the advent of the depression of the "30's." Redevelopment Project No. 2 is just such an area. It is located about 10 miles southwest of the "Loop" business area and consists of 40 acres of subdivided land with utilities, sidewalks and weeds, with high tax delinquency and diversity of ownership. The Illinois Supreme Court recently rendered a favorable decision sustaining the constitutionality of land projects. This will make land available within the city limits to many home builders and contractors who would otherwise have the 1949 Amendments to the 1947 State Statute and fully establishing the right of the Commission to undertake blighted vacant to develop housing further and further outside the city's perimeter.

Redevelopment Project No. 3 is still another phase of our pro-

gram. Project No. 3 is a 50 acre site located immediately west of our Loop and has been in a blighted condition for perhaps the last fifty years. Within this area Mrs. O'Leary's cow kicked over the lantern that resulted in the great Chicago fire of 1871. A plaque memorializing this event is located on one of the old houses that was rebuilt on the same lot right after the fire. It is proposed to develop this area with light industries to serve downtown business houses requiring quick and easy access to merchandise on short notice. The site is located adjacent to railroads and two new super-highways now under construction. There has been a tremendous interest in this project by many realtors and industrialists.

Redevelopment Project No. 4 is a small 34-acre site, half of which is composed of vacant land, that will be redeveloped through a local contractor who will construct 160 new dwelling units mainly in duplexes and free standing houses. This area is located about five miles southwest of the Loop. The importance of this project is its integration in the city's over-all conservation program. Coordinator Downs has already certified the surrounding area of a half-mile in two directions for the carrying out of the city's neighborhood conservation program. This means that the city will enlist the support of neighborhood and civic organizations for the rehabilitation of structures and the financing of same. The city will reroute through traffic, construct new playgrounds and park areas, and enforce the building regulations where necessary. Redevelopment Project No. 4, thus, becomes a small part but yet a necessary part of a larger, more comprehensive program.

Redevelopment Project No. 5, soon to be submitted for consideration, is about 120 acres in size, composed of residential blight, and plans call for eventual clearance over a period of years. This project will proceed in slow and careful stages, with careful analysis of the problem of relocation of families since it is the desire of the civic leaders in this area to re-house within the project area as many as possible of the families now living there. Also, a new elementary school, park and neighborhood shopping will be included.

Redevelopment Project No. 6, which has been submitted to our City Council and is awaiting approval, is about 150 acres in size,

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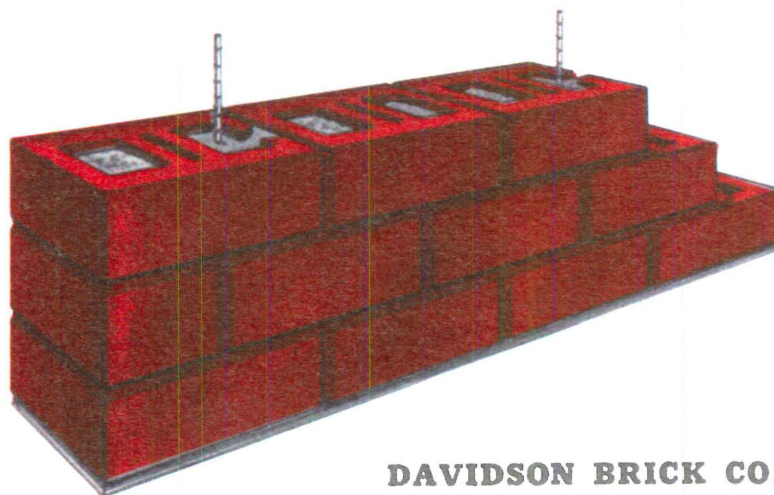
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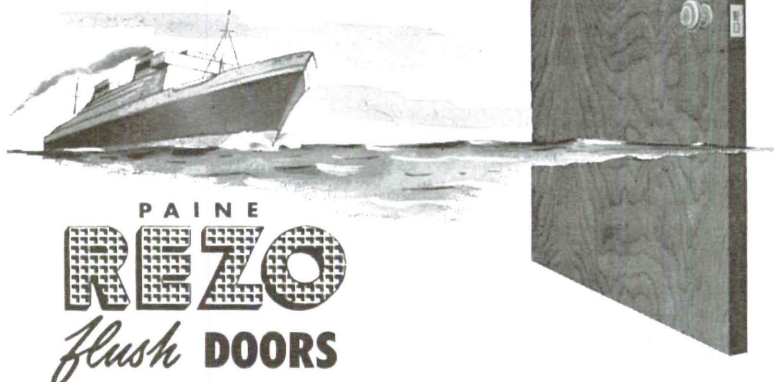
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composed primarily of residential blight. One of the principal causes of blight in this area has been the encroachment of industries in this area. Because of the great size of the area and the problem of relocation of families, this project will proceed slowly and carefully over a long period of years. This project will be a well-integrated area containing residences for home-ownership as well as rental units, neighborhood shopping, community park, elementary schools and playgrounds. Depending upon long-range plans, a portion of the area may be developed for local industry.

Summing up, Chicago's program, while still in its infancy, has shown that it is possible to redevelop areas for either residential or non-residential use and in so doing rehouse families in the same or other areas in decent, safe and sanitary housing, attract private capital, increase the tax base of the city and augment employment opportunities through making land available for industrial concerns to expand and remain within the city limits.

Conclusion

Slum clearance and urban redevelopment programs in any city are wrought with complex problems. The purchase of hundreds of parcels, either through negotiation or condemnation, is difficult and must be handled with understanding. This, and the difficulties encountered in relocating thousands of families in an era of shortages of dwelling units are but two of the hurdles in just getting started. There are difficulties in attracting private capital and then trying their patience with endless delays over which the agency has no control. But, Chicago is proving redevelopment can be done.

The experience gained in Chicago, so far, shows that Urban redevelopment can be accomplished if the citizens and public officials of a municipality work together in creating a sound plan, have top level coordination of all necessary City departments and agencies, obtain the necessary financing, and make it desirable for private capital to invest and build.

J. O. B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

This is prepared monthly by the Institute of Contemporary Art, 138 Newbury St., Boston 16, Mass., as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

J.O.B. is in two parts:

- I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.
- II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass. The manufacturers request that candidates communicate with the Institute rather than directly with the companies, unless otherwise indicated.

I. OPENINGS WITH COMPANIES

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C. ARTISTS: Eastern manufacturer wishes to get in touch with schools (or individuals) that can recommend artists with conception of packaging approach and design, to do key (black & white) drawings; modest beginning salary.

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E. DESIGN RESEARCH ASSISTANT: The Institute of Contemporary Art wishes to employ on a full-time basis starting June 1953 a young woman to conduct research in well-designed products; design events, activities and publications; and job openings for artists and designers. Qualifications: art and design training, interest in research, typing ability. Salary: \$40 per week.

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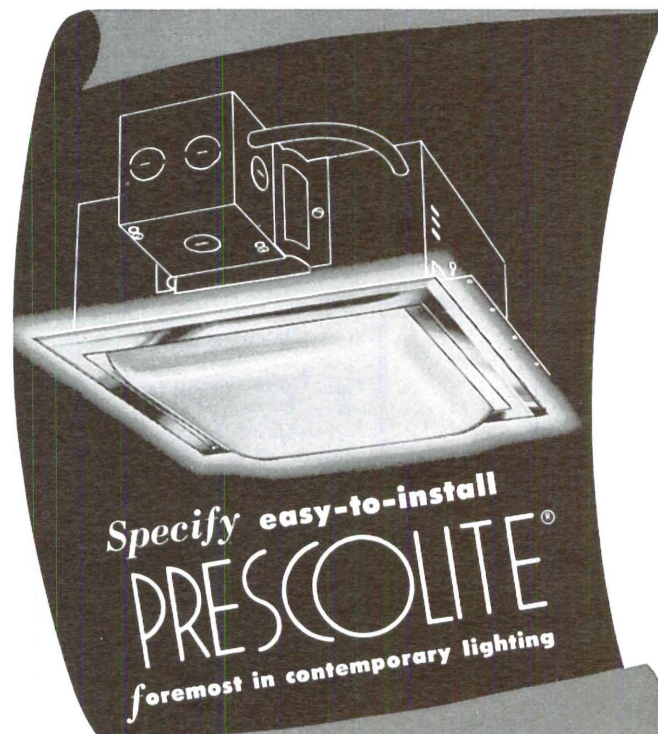
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(continued on page 48)



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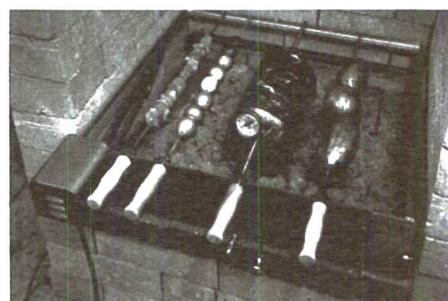
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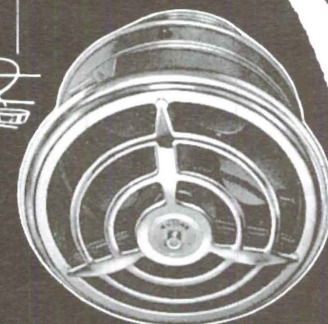
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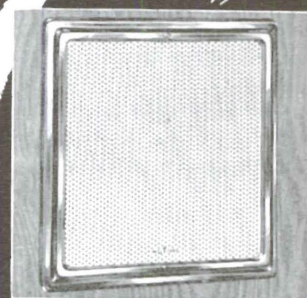


NUTONE

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Gets rid of kitchen grease and odors faster in larger kitchens. More powerful 1100 C.F.M. -- quiet -- ideal for ranch type or flat top roofs. One-piece grille, easy to remove and wash like a dish. One of 8 basic NuTone Models -- in white or chrome.

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FREE Completely illustrated literature, specifications, and installation data. Write NUTONE, INC., 1734 S. Maple Ave., Los Angeles 15, Calif.

J.O.B.

continued from page 45

M. TEACHER—INTERIOR DESIGN: Home Economics Department of distinguished university seeks teacher of interior design and house planning. Need Master's degree and experience in college teaching and professional interior decorating. Male or female about 35 years of age. Salary and rank according to qualifications.

N. TV-RADIO DESIGNERS: A large, Midwestern manufacturer wants two new designers:

1. **Experienced designer** (Possibly with furniture background) with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

2. **Young designer** (just out of school or with some experience). Must be outstanding and interested in design of TV, radio, etc. Starting salary \$4500-\$5000.

O. TWO-DIMENSIONAL DESIGNERS: (Two males or one male/one female) New York City. Well-established firm specializing in design of wallpapers, drapery fabrics, table linens, etc. Prime requisite: Good academic background in fine arts. Ability to draw and paint in water color or poster technique. Textile experience not absolutely necessary. Moderate beginning salary. Excellent opportunity for advancement.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. CARTOONING, COMMERCIAL ART: Partially house-bound talented artist desires contacts with companies or individuals needing free-lance art work, illustrations, cartoons, greeting cards, plaques, etc. Contact directly or through J.O.B. Editor. (Age: 30) S.P.B. Clement, 49 Autumn St., New Haven 11, Conn.

B. COMMERCIAL ARTISTS: With 3 years varied experience in advertising; art school graduate; desires position with established agency or printing house as assistant in the layout or creative department. (Age 26, married). Inquire Editor, J.O.B.

C. CONTACT MAN: With executive ability plus creative and promotional ideas, located in Los Angeles, desires to make a connection with a well-established designer or architect.

D. DESIGN EXECUTIVE: Extensive background in product design (appearance) with three major manufacturers of consumer products of various kinds. Broad experience in design department activity and administration and product styling development. Highly recommended by the Institute. Available immediately for free-lance, consultation, or staff work. Inquire Editor, J.O.B.

E. INDUSTRIAL DESIGNER: 1953 graduate of Institute of Design, Chicago, desires staff employment as product designer or in product planning and development department, capable of interpreting designs into materials, experienced in model making. Single, free to relocate anywhere and to travel. Chicago preferred. Some jewelry design experience.

F. INTERIOR—INDUSTRIAL DESIGNER: Experienced teacher and designer seeks full-time work as designer. Pratt Institute, Industrial Design Certificate (3 yr. course) 1945; Michigan State College; New York State College of Ceramics, Alfred University, B.F.A., M.F.A. 1950. Architectural and design work in industrial designer's office, one year; teacher of design in colleges, seven years. (Female, age: 30.) Inquire Editor, J.O.B.

G. PUBLICITY AND PUBLIC RELATIONS: Boston or New York. For designers or products. Previous experience eight years in New York with leading publications and firms. Thoroughly con-

versant with home furnishings and allied field. Inquire Editor, J.O.B.

H. TWO-DIMENSIONAL DESIGNER: (female) Graduate Child-Walker School of Design, Boston, has taught art in secondary schools 6 years. Has free-lanced; would like to work in art dept. full-time. Available June, 1953. Inquire Editor, J.O.B.

I. WINDOW DISPLAY: Responsible position free-lance in Los Angeles area. Department and chain store experience. Graduate Institute of Design. Robert Spencer, 1112 N. Flores Street, Los Angeles 46, California.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burned Tempe-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 No. Morton Ave., Evansville 20, Ind.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, 3562 Meier Street, Venice, California.

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed

changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty.—Gateway To Music, 3089 Wilshire Boulevard, Los Angeles 15, California.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

DECORATIVE ACCESSORIES

(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., by Harry Hess, 150 East 55th Street, Chicago 15, Ill.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

BATHROOM EQUIPMENT

• (90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure Amer-

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ican Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-pressure set in neoprene; anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosive throughout; water-tight glass, design, workmanship; merit specified CSHouse 1953.—American Shower Door Co., 1028 N. La Brea Ave., Los Angeles 38, Calif.

• (68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is merit specified for CSHouse 1953.—Faries Manufacturing Co., 1050 East Grand Ave., Decatur, Ill.

• (971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides high level diffused illumination; flush mirror; four 20-watt tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

CABINETS

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on enamel to which acid-resistant glass porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse —Shirley Corporation, Indianapolis 2, Indiana.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your

fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N.Y.

HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

• (10a) Kitchen Ventilating Fan: Information data Marco Filter Fan for houses, apartments; trap, eliminate greasy vapors, smoke, cooking odors; utilizes principles, equipment used in

commercial, railroad dining car installations; life-time washable filter, efficient centrifugal blower; all-metal, removable filter unit; low cost, quiet air-cooled motor easily installed.—Marvin Manufacturing Co., 3071 E. Twelfth St., Los Angeles 23, Calif.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans: wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting Brochure excellency designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all unit, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(170a) Architectural Lighting: Full information new Lightolier Calcilite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft Way, Berkeley 2, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

PANELS AND WALL TREATMENTS

(185a) Plymolute translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolute is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolute may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

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(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

ROOFING

• (191a) Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-foam Green rock screened in two sizes, $\frac{1}{8}$ " x $\frac{1}{2}$ " and $\frac{1}{2}$ " x $1\frac{1}{2}$ ". Blending of colors provides unique individuality. Porosity, opacity make the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23, Calif.

SASH, DOORS AND WINDOWS

(165a) Wardrobe Sliding Doors: Full information, specification data Glide-All sliding doors for low-cost, highly functional wardrobes, closets; floor-to-ceiling installation eliminates studding, framing and plastering time; easily adaptable to less-than-standard heights; smoothly-finished extruded aluminum

alloy floor track, threshold type; velvet finished aluminum allow channel top track guides and conceals rollers; quiet, smooth, dependable operation; easily installed. Suited for domestic or commercial buildings; one of the best products in field.—Jule Meyn, Jr., 4326 Van Nuys Boulevard, Sherman Oaks, Calif.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(163a) Horizontal Sliding Glass Doorwalls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermoglaize, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

SPECIALTIES

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

• (183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

• (189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 2252 East Thirty-seventh St., Los Angeles, Calif.

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse 1953.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

• (190a) Revolvodor Wardrobes: Unique answer to storage problem. 3 to 5 times more space than average closet; entire wardrobe may be examined on eight spacious trays. Door revolves open or shut at finger touch; may also be used as buffet bar between kitchen and entertainment area. Marketed by Revolvodor Corp., 1520 E. Slauson Blvd., Los Angeles 43, Calif.

• (187a) Allenco Fire Hose Station: Newest type first aid fire equipment designed for the home. Stations are metal cabinets of various sizes with rack for special $\frac{3}{4}$ " linen hose. Anyone can use permanently attached garden hose nozzle. Valve in cabinet connects hose to standard $\frac{3}{4}$ " domestic water supply. W. D. Allen Mfg. Company, Chicago; West Coast office at 2330 West 3rd Street, Los Angeles 5, Calif.

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item

deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

STRUCTURAL BUILDING MATERIALS

• (188a) Modular Hollow Red Clay Block: Excellent example of contemporary material providing reasonable cost, structural simplicity, and beauty for modern home design. Manufactured in two sizes with two hollow cells, for 6" and 8" walls. Economical outlay and bricklike appearance blend with all modern materials, designs. The Davidson Brick Company, 4701 Floral Dr., Los Angeles 22, Calif.

• (455) Building Materials: Information, folders full line building materials distributed in No. Calif.; includes acoustical concrete, insulation, masonry, plaster materials, paints, precast units, wallboards.—Pacific Coast Aggregates, Inc., 400 Alabama St., San Francisco, California.

• (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29— $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

VISUAL MERCHANDISING

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

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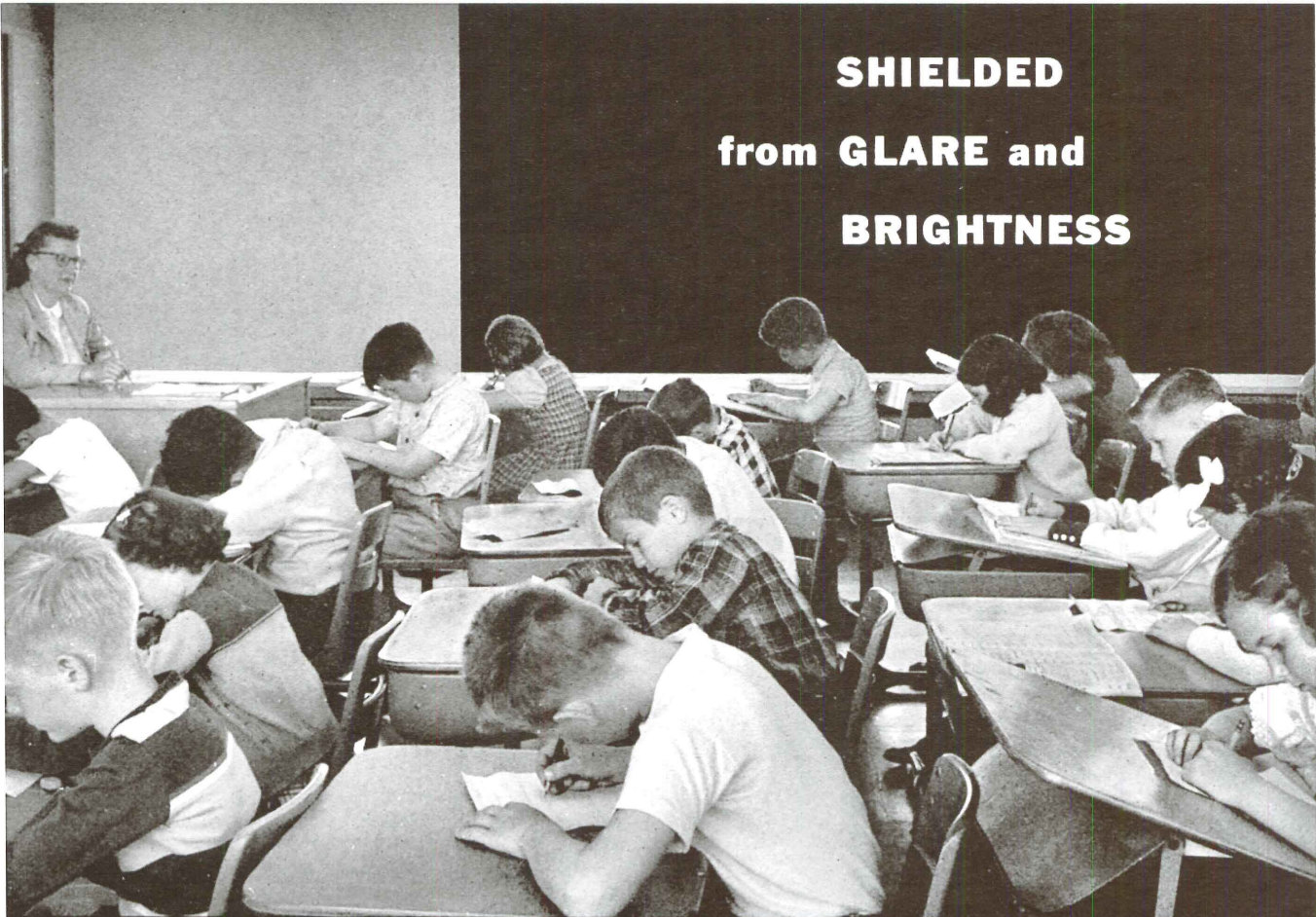
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